FEBRUARY 8–14, 2016 NO.1191

THE BIG ISSUE

EVERY MONDAY £2.50
A HAND UP NOT A HANDOUT



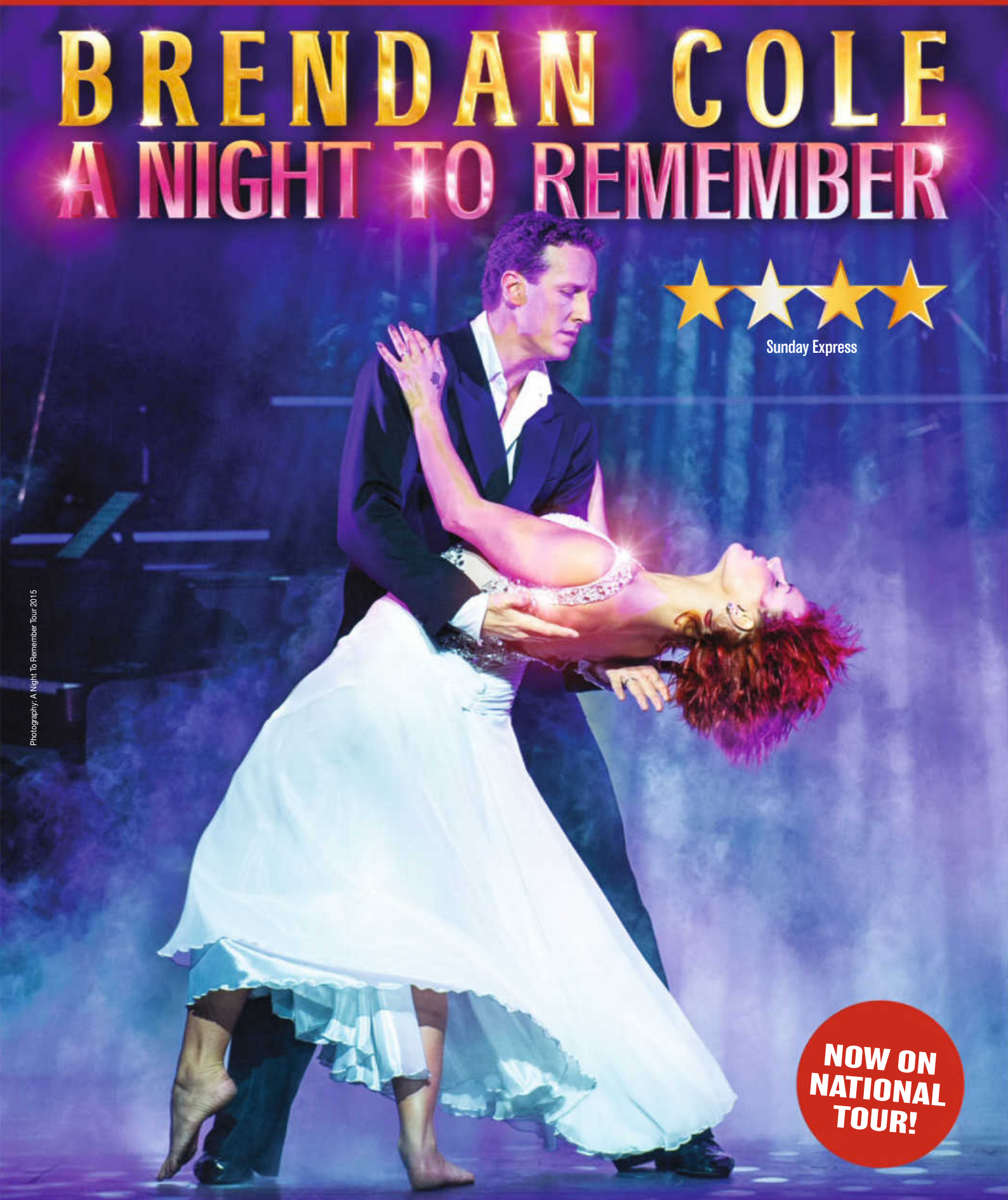
YOUR GUIDE TO PERFECT LIVING

with John Lloyd, Professor Green, Caroline Lucas, Tom Hollander, Richard Dreyfuss & more

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BRENDAN COLE
A NIGHT TO REMEMBER

★★★★
Sunday Express



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Photo: Ella Mayfield

Hello, my name is Paul.

Selling the magazine has given me a routine, stability and purpose. I got my dog Lucky last year. She had been mistreated so I took care of her to get her back to good health. At the moment I'm happy to take each day as it comes. I have Lucky for company and I'm enjoying a more settled life... Read more about my story on page 46.





OUR MANIFESTO

● WE BELIEVE
in a hand up, not a handout...
Which is why our sellers BUY every copy of the magazine from us for £1.25 and sell it on to you for £2.50. In this way we have helped hundreds of thousands of people to take control of their lives since 1991, and in the process created a global blueprint for social change.

● WE BELIEVE
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● WE BELIEVE
poverty is indiscriminate...
Which is why we provide ANYONE whose life is blighted by poverty with the opportunity to earn a LEGITIMATE income.

● WE BELIEVE
in the right to citizenship...
Which is why The Big Issue Foundation, our charitable arm, helps sellers tackle their social and financial exclusion.

● WE BELIEVE
in prevention...
Which is why Big Issue Invest offers backing and investments between £50,000–£1.75m to social enterprises, charities and businesses which deliver social value to communities.

By Social Entrepreneurs For Social Entrepreneurs
BIG ISSUE INVEST

CORRESPONDENCE

Trumping diversity

[Re: Trump World, Jan 25-31] Voters queuing to hear Donald Trump are typically blue-collar, older males with a lower education who are ignored by politicians. Keen to promote the virtues of globalisation and multiculturalism, the political and media classes treat anyone who detracts from these ideals as modern-day heretics.

But for those voters, globalisation means losing manufacturing jobs to countries with cheap labour. And the virtues of multiculturalism become harder to sell when a small but significant core of Islamic minorities refuse to integrate into society and tacitly or actively condone terrorism at home and abroad (in contrast to the waves of immigrants who preceded them).

There is a difference between working-class voters with legitimate grievances and hardline racists – but unless mainstream politicians start listening, the latter will dominate the stage.

Andrew Gray, Norwich

@zakbrophy
Great article in this week's @bigissue on hate groups in the US, the radical right and the Donald Trump effect.

@layla_haidrani
Phenomenal feature on Trump in this week's @BigIssue, a really thought-provoking read.

Going off the rails

I read with compassion The Rant [Jan 11-17] of liver specialist Dr Harrison. Last Saturday I was on a train. I got talking to the guard and another passenger about the problems young people cause the NHS, especially through over-indulging in alcohol. The other passenger recommended a fine of £100 be imposed on those whose drinking had caused them to be admitted to A&E at weekends.

As a member of Al-Anon – Alcoholics Anonymous' sister fellowship for those affected by a relative/friend's drinking – I think the government could do more to discourage people from drinking too much.

Mary, Hampshire

Write to: **The Big Issue, Second Floor, 43 Bath St, Glasgow, G2 1HW**
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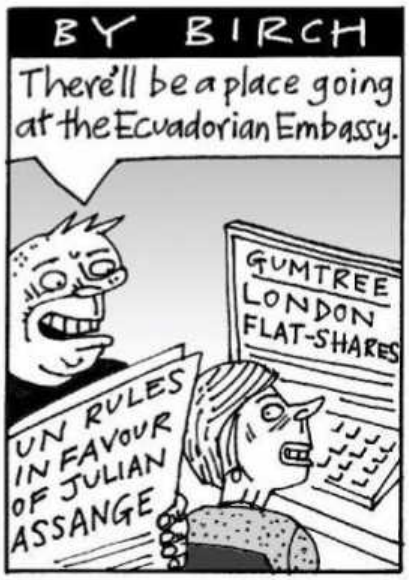
COMMENT OF THE WEEK

Brittle industrial strategy

[Re: Editorial, January 25-31]. The big issue (pun intended) for us working in the 'sunset' industries of steel and coal is that we could have lived with the pain of mass redundancies if governments had had a proper industrial strategy. We heard promises that the overheating economies in London and the South East would transfer well-paid civil servants' jobs north. If it happened, it went past some of us. The demise of deep coal mining in the 1980s was a human travesty generated by a political dogma. If there had been an industrial strategy, the pain of losing coal mining would have been easier to bear. Steel hung on by its fingernails through the '80s and to date. But with cheap Chinese steel, high energy prices etc, we see Redcar steelmaking gone and job cuts at Scunthorpe and South Wales. Despite £80m of government aid going in at Redcar we still see half of the 2,200 core workers without a job. The basic reason for this manufacturing demise is no industrial strategy that would lead to an easy transition to better-paid, healthier jobs.

George Dunning, Teesside steelworker (1964-2001)

@ambertillyswain
Typography article in @BigIssue this week, perfect read for an English language student! Thank you!





CELEBRATE YOUR VENDOR

@wavydavey0
This @BigIssue seller in Cambridge accepts cards using his @PayPalUK card reader. Nice guy, good idea #1 #Cambridge



@JenBarnes207
Spending an evening in catching up on the @BigIssue!

On the same page

My wife and I stopped to buy The Big Issue from the seller standing in the cold rain outside the British Library. I asked him how his day had been. "Not too good," he said. I commiserated – the weather had been windy all day and his location with people rushing past with luggage between St Pancras and Euston stations wasn't ideal.

Later I wondered how many of those using the British Library, the nation's inheritance of books, notice that The Big Issue is available outside for them to learn about the plight of the disadvantaged. Most of whom will never have the opportunity to use the facilities of the British Library they freely use and take for granted once you are in the system.

Robert Jones, London

Waxing lyrical

I really love Jason Petch's poem, *Who am I?* [Street Art, Jan 25-31]. Kudos to him!

Daniel Vasile, Facebook

Outside the box

I love Lucy Sweet [Broadcast, Jan 18-24]. She provided the perfect description of how to be stress-free. Breathe mindfully, volunteer and garden – I do all three, and Lucy, that's sooo much nicer than tormenting yourself with horror-laden TV programmes.

Sheila Hobbs, Penarth

@quinnypublic
Ray, the vendor featured in this week's @BigIssue, is my local vendor. Top bloke, chatty, very 'punny'! Ask him about his 'little shoe'!



- WALK 10,000 STEPS A DAY FOR A WEEK IN MARCH
- RAISE MONEY TO HELP CHANGE THE LIVES OF WOMEN AND GIRLS IN THE POOREST COMMUNITIES
- SIGN UP NOW AND GET YOUR PEDOMETER AND T-SHIRT

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THE EDITOR

See the vendor in the crowd



I thought this week of Planet Earth and that image of the ring of space junk clinging to it. You know the one – that curious picture of a tight belt of satellites flaring just over our watery blue. I thought of the Earth under it, looking trapped and confused. A little sphere with a lot going on, with life and thought and history, but totally obscured, the space around, the great space all around caring not a jot.

This came to mind as I watched one of our guest Big Issue sellers trying to shift a magazine. They looked concerned and perplexed. Before they had been buoyant. They had been working hard, talking, honing their patter. But now they were silent, an enclosed Earth orbited by a cold universe that exists without seeing them.

Last week was vendor week. It is the time when The Big Issue, and other street papers globally, engage some well-known friends and supporters to go out and sell the magazine for an hour. They experience something of what vendors go through, they bring publicity and they then go on and tell of their experiences and increase the knowledge of what The Big Issue is all about. It's a good thing.

This year, we had a host of brilliant people join us. Many are featured on this page, many more feature in several videos at bigissue.com. They are ALL great, generous-hearted people. We thank them.

They all also discovered just how hard a job it is to sell the magazine. It was a running motif of the reaction this year.

It's a fact we know well. We know that every day vendors buy their magazines, go out, stand in all weathers and work to sell them. We know that, over time, some vendors will become recognised and vital parts of their community.

But even allowing for that, they face verbal, sometimes physical, abuse and, more often, a judgmental disdain. It was this that the broadcaster James O'Brien said hit him hardest after his time on the street. He looked shell-shocked. He said when he didn't feel invisible he felt the vitriol. It would bring a fundamental change in his own future behaviour, he said. And he would tell everybody.

It's why we repeat the same message with metronomic regularity. See the vendor, buy the magazine, take the magazine. See the vendor, buy the magazine, take the magazine. And with metronomic regularity we explain that even just a hello can change the day of a person who has been standing there ignored or abused.

We know this message is getting through. In 2015, our sales bucked industry trends.

The more we work and strive, the more you seem to come with us. That will help clear the obscuring shell of junk clinging around each of the men and women selling The Big Issue. And as it clears, then all those things that are going on underneath will shine.

Vendor week, as one of our guests said, is really every week.

Paul McNamee is editor of The Big Issue
@pauldmcnamee

Illustration: Lauren Crow



FROM THE VAULT... FEBRUARY 1997 *NO. 218*

In our interview with then Liberal Democrat leader Paddy Ashdown, he talks about the importance of free education for all and getting rid of homelessness. And director Ron Howard expands on his strange friendship with Stanley Kubrick.

#VENDORWEEK

STARS SELL THE BIG ISSUE

Pop stars, presenters, media big-wigs, business leaders and a giant seven-foot sun called Kingsley all took to the streets of Britain last week to try their hand at selling The Big Issue.

David Shrigley-designed Partick Thistle mascot Kingsley, Belle and Sebastian singer Stuart Murdoch, Guardian columnist Owen Jones, LBC Radio's James O'Brien and broadcaster Samira Ahmed led a team of guests in donning theBig Issue tabard in support







of #VendorWeek. The annual week-long event is held to promote The Big Issue and INSP (International Network of Street Papers), raising awareness of issues around homelessness.

"The Big Issue is a wonderful thing," said Owen Jones, who guest edited the magazine last year. "Homelessness is becoming more and more of a problem in our society and anything I can do to highlight that issue is critical."

"It was eye-opening, even as a seven-foot sun, just how invisible you become to people when you are selling The Big Issue," Kingsley said afterwards. "Vendors don't have an easy job," added Stuart Murdoch.

"It's always exhilarating and humbling when people generously give up their time for this event," said Big Issue editor Paul McNamee.

"It's a really important thing to do as it raises awareness of what The Big Issue vendors go through every day."

See more at bigissue.com





Clockwise from top left: Stuart Murdoch and Kingsley; Samira Ahmed; James O'Brien; Maxine Peake; Owen Jones





PAUSE

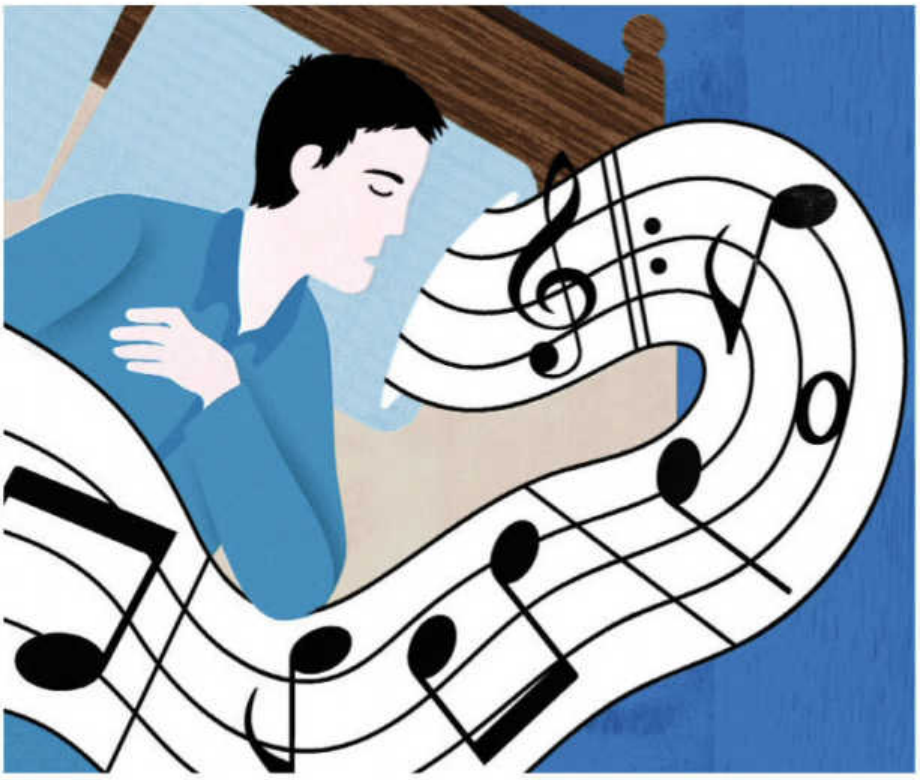


Illustration: Mitch Blunt

MAX RICHTER

How to change pace with music

Increasingly we live our lives through screens. Faced with so much information every day, it takes a lot of energy just to sort the wheat from the chaff. As the amount of data we interact with increases into a kind of blizzard of noise, it's a substantial psychological load to deal with.

I think one of the special things music and art can offer everyone is a pause, a resting place off to the side of the superhighway of information. There are all kinds of functional music – music to dance to, music to march to. But the music I enjoy most and I'm most interested in is music that offers an opportunity to think and reflect.

Music challenges us to switch everything else off. I became particularly interested in what music and rest have in common – how they meet in our consciousness in the sleep state. My latest project *Sleep* (an eight-hour album) was an attempt to discover which parts of the brain are active and receptive, and what is going on if you listen to music while sleeping.

The responses have been really interesting: some people said they dip in and out of it, experiencing it in a variety of ways at different times. Some reported an almost synesthesia type of thing, when things you hear are associated with certain colours. Your consciousness makes lots of interesting connections during sleep, given time.

Sleep is a very emotional, intimate thing. We spend a larger proportion of our life sleeping than we do virtually any other single activity. But there's not much conversation about it, which is strange, given what a huge part of our life it is.

Some might say they can survive on three or four hours' sleep a night – but it doesn't offer an awful lot more than surviving. Research tells us large portions of your brain aren't properly asleep, and you won't function with your full range of facilities.

It's difficult to see the pace of life slowing down: that pace is driven by the markets and economics. I think there will be people who might get completely stuck in the digital hamster wheel. But I think there are other possibilities for people who choose a different pace of life. Music offers us a chance to discover that reflective, meditative state.

Max Richter is a composer and artist
@maxrichtermusic

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Ahead of International Women's Day, join Helen Pankhurst, 21st century suffragettes and an incredible line-up of women's rights champions from stage and screen, and amazing heroes from the world of gender equality. Come and cheer for women and girls worldwide at our colourful rally, then march with us in solidarity. And as it's Mother's Day, bring your loved ones!

PLEASE COME ALONG!

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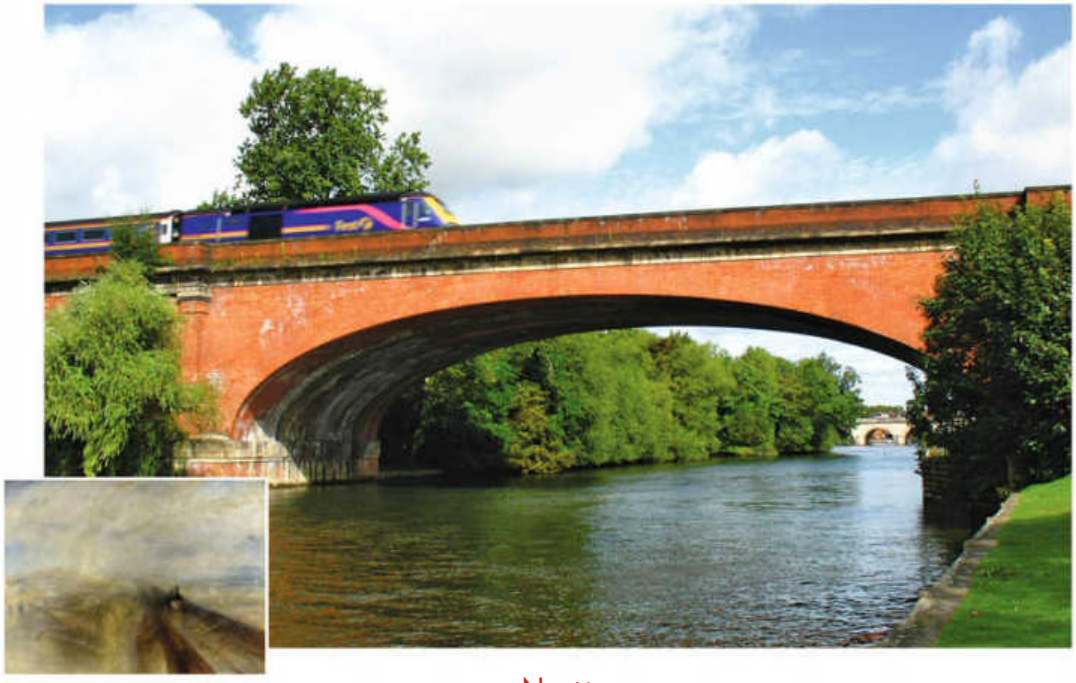
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WALK IN HER SHOES
MARCH 2016

HIDDEN BRITAIN

IN ASSOCIATION WITH WALKINGWORLD.COM



No.61

Maidenhead Bridge

MAIDENHEAD, BERKSHIRE

Maidenhead railway bridge is the one featured in JMW Turner's famous painting , *Rain, Steam and Speed* [inset], now hanging in the National Gallery in London. The bridge was designed by Isambard Kingdom Brunel and completed in 1838. Originally conceived with three arches, Brunel reduced it to two after extensive experimentation. The pair of brick arches were, at the time of building, the widest and flattest in the world. Each span is 128 feet, with a rise of only 24 feet.

It is said that the board of the Great Western Railway refused to accept that the arches would stand the weight of passing trains and ordered Brunel to leave the wooden formwork from construction in place. Brunel surreptitiously lowered it very slightly so that it had no structural effect. Later the formwork was washed away in floods, leaving the bridge intact. In the 1890s the bridge was widened, very sympathetically, so the outward appearance remained much the same. It now carries the four lines of track that take the Great Western Main Line out of London Paddington towards Bristol. The Thames towpath passes under the eastern arch. This is known locally as the Sounding Arch because of its spectacular echo.



OS Grid Reference: SU 902810

Get instructions and OS map for this walk (ID 5038) for free until February 21 at walkingworld.com. Use discount code HB5 to access more than 6,000 routes for just £15.

Share your photos of this Hidden Britain and ideas for others @bigissue; editorial@bigissue.com



FORWARD THINKING... Quake-proof bed.

Not everyone wants the earth to move in bed on Valentine's Day. For thousands of people in earthquake zones, a tremor in the night means disaster. Inventor Wang Wenxi has come up with a concept design for a bed that senses when a strong earthquake is underway. It swallows the sleeper and their bedding, shutting them into a hardcore steel shell filled with supplies of a medical kit, food, water and tools, and can withstand falling masonry.

THE RANT

SEXUAL HARASSMENT IN THE ARMED FORCES IS NOT ACCEPTABLE

REBECCA CROOKSHANK, WRITER AND EX-RAF PILOT

In 1997 I wasn't old enough to vote but I was old enough to join the RAF. In 2001 I was sent to a remote radar site called Mount Alice for the final month of my Falklands detachment. In anticipation of 'flying solo' as the only woman amongst 28 men, I felt afraid and conflicted. We were all supposed to be brothers and sisters in arms and I was going there to do a job, it would be okay, right?

As I landed, some of the men were lined up on the helipad 'mooning' me in. In the bar for my 'initiation', I was asked to sit on a stool while the men danced around and manhandled me wearing only rubber gloves on their genitals. I asked a superior if I could leave. I was told that life would be very difficult if I didn't 'stick it out'. The harassment got darker but my official complaint was trashed in exchange for a flight on a Tornado F3!

Ninety per cent of bullying and sexual harassment in the armed forces never gets disclosed for fear of the consequences. Fifteen years later my complaint is now a self-penned theatre show. Through the arts I have found a platform to provoke urgent discussions and zero tolerance of bullying, sexual harassment and abuse across all institutions.

Nicola Williams was recently appointed as the first British Military Complaints Ombudsman. In an interview she said she "thrives off challenge". There are so many voices to be heard and my story only scratches the surface.

Whiskey Tango Foxtrot is touring from February 27 to May 15. wtftheplay.co.uk

● Tell us about a campaign or issue you care about and the change you want. @bigissue; editorial@bigissue.com



"My balls stayed resolutely tucked up, knowing they'd only bring bad news"

Tom Hollander

Actor, reverend, former choirboy

LETTER TO MY YOUNGER SELF

I had blonde hair when I was 16. I dyed it with Sun-In; I thought I looked prettier with blonde hair and eyeliner. I looked quite young. My voice broke very late, I think deep down I knew that once it broke my self-esteem would plummet as I'd never be head chorister again. So my balls stayed resolutely tucked up for quite a long time, knowing they'd only bring bad news.

I was pretty miserable at school. I found it difficult to make friends and I was bullied quite a lot, which I've never been able to get over actually. There was a social kingpin in my year who decided I was not acceptable to the gang. Perhaps because I'd done a bit of acting on TV and he was jealous. It was psychological torture rather than physical. It left me with a slightly lifelong persecution complex. Which I probably had already but it didn't help.

At 16 I did make a breakthrough. After a few lonely years I found some friends. These quite sleepy kids who were into heavy rock. Very uncool – we were supposed to be into New Order. So the best times were spent mucking round the South Downs, getting stoned, listening to Pink Floyd. I had a big crush on a friend who was a girl but that was unrequited. She was the first to say, we better not go out together, it'll spoil our friendship. A standard line but it was true in that case – we're still friends and I'm godfather to her child.



I was quite a gregarious, confident, fun person, really. I just couldn't understand why that didn't work at school. It worked everywhere else. I had lots of female friends more than girlfriends. I was into them but they thought I was the cute small one. I don't know what the fuck I was really. Some people thought I was marvellous and some thought I was obnoxious. I was Marmite.

As a teenager I was filled with boundless confidence and now when I see that in young people I often find it... Well, perhaps I'm just not in a very positive frame of mind today. I don't want to sound negative. I've had a very fun and interesting, amazing, adventurous life. But if I met my younger self today I'd be worried for him, that his sense of naive confidence at his own marvellousness was going to take some knocks. Then again, I was aware then what my vulnerabilities were and they haven't changed. I think I knew what I'd be like when I got older but I assumed it would still be alright. I just remember thinking, I must be an actor. It'll be so difficult but I must do it. I imagined it would be full of big highs and lows – on that I was right.

What piece of my work would I show off to my 16-year-old self? Gosh, I don't know. There's a scene in *Gosford Park* where I eat some jam. That was a good scene. I saw *In the Loop* the other day and my character just gets horribly humiliated the whole time. I don't know if I'd want to show him that. There's a part of *In the Loop* which is just about Scottish people telling English people what they think of them in fairly strong terms. It's where most of the best jokes come from. Peter Capaldi goes through the corridors of Westminster like chemotherapy, slashing and burning. There's something abusive about *In the Loop,* which people seem to find hilarious but I find quite distressing. Though saying that, as someone who was bullied at school, I could be quite unpleasant myself sometimes. I could give it back. And I did that briefly afterwards on *The Thick of It*, when I played The Fucker.

Clockwise from top: Starring in *Rev.*; facing Malcolm Tucker, *In the Loop*; with Julie Graham in *Bedrooms and Hallways* (1998)





If I was forced to try to inspire my teenage self I'd rather show him other people's work than mine. But instead of pointing him towards any actors I'd point him towards people of character. There's a nun I know in Oxford, Sister Frances Dominica, who founded a hospice call Helen House, for severely ill children. People in the arts don't actually do anything except express themselves. People farting are expressing themselves. People who set up hospices for crippled children are actually doing something.

If I had children, I'd be desperately hoping they didn't become actors. Showbusiness is not conducive to mental stability. It's a constant rollercoaster of adrenaline spikes and devastating let downs. Your sense of who you are is constantly shifting. People come up to you in the street and are incredibly flattering and you feel both you and they are being made fools of by fame. There's something about seeing a face from the telly in real life that makes people deranged. It happens to me too. I slightly lose my mind. Actors have this power which tends to give them this imposter syndrome. There's a story about Elvis standing in his garden looking into the sky saying, what do you want me to tell them Lord?

Like lots of actors, it's the thing of pretending to be other people I like best. Going from one set of fictional emotional circumstances to the other, avoiding our own lives, which are insubstantial. Or mine has been, too often. But that's because I haven't had a family yet, probably. If I had, there'd be an imperative grounding, having to care for children. I think more about it as I get older. Acting can make it hard to have profound relationships if you're not careful. You get into this pattern of three-month, four-month jobs, and what's the next adventure. A life lived in tiny little episodes. I regularly think about betraying my car, getting a replacement. But I actually can't because it's like a friend. I've had it longer than any relationship. I can't move house either because of the same thing. I did have a dog with a girlfriend for a few years who I loved very much but she's dead now. The dog I mean.

If I could relive a great moment in my life it would be the day I got into Cambridge. I was lying in bed, aged 17 – I'd definitely tell my younger self to get up earlier and stop being such a lazy fuck. Anyway, my sister, who'd got into Cambridge the year before, ran up the stairs into my room and threw this letter to me on the bed. We opened it together. And that was the start of three lovely years, and she was there for two of them, a wonderful time. Those early days of uni were pretty golden. Walking down the main street, seeing my sister cycling towards me with a basket of flowers. Everything seemed to be very blessed. I just wish I felt a bit more perky today. I'm aware that I've had a wonderful life. It's just that sometimes it feels a bit... empty.

Tom Hollander stars in *The Night Manager*, Feb 21, BBC One.
Interview: Jane Graham @Janeannie

IN 1983, THE YEAR TOM HOLLANDER TURNS 16... Microsoft Word is released / BBC *Breakfast Time* goes live

Photos: Rex Features


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JOHN BIRD

I have realised the importance of being important



While on holiday in Madeira for my 70th birthday I have let my hair grow longer, sweeping it back, in a thin, grey imitation of Elvis, who has recently featured much in my deliberations, and grown a moustache. The kindest thing said comes from my eldest son: "Very Sean Connery, Dad." Which I reply to by saying that there is a connection. Sean as Tommy Connery was a milkman, just like my father and two brothers. With me also a trainee milkman, until the Express Dairy took up my references.

The unkindest comes from a friend who suggested I now looked like Martin Heidegger, who I have also been deliberating about a lot recently. Heidegger is considered the greatest philosopher of the 20th century by half the philosophical world – but a complete tit by the other half.

But his claim to fame crosses the philosophical. He joined the Nazis in 1933 in his native Germany and remained a member until the crash of the regime in 1945. He was virulently anti-Semitic, yet was helped and supported and admired by prominent Jewish thinkers.

I have tried reading him but have got to the conclusion that he believes 'being', which I take to mean life, is important. If I get any further I shall let you know.

Madeira is 600 miles from Portugal and lies off the coast of North Africa. It is a beautiful and pleasant island with a good winter climate. Probably one of the most dramatic excursions I went on was canyoning. This means stripping to your briefs and donning a wetsuit. And boots and helmet. Walking up into the hills and then in a kind of what you might call a 'Bear Gryllsian' fashion abseiling down the waterfalls of canyons.

It was all character-building. I will need these skills for the House of Lords. And falling, jumping into deep pools of cold mountain water. The scenery was brilliant. It could have been Scotland without the rain.

My youngest son first went from fear to facility and ease by the second waterfall. Aside from an injury to the foot from a big stone in a pool, and a heavy bang to the hip, I am limping pretty well.



John Bird's new look: a South American magical realist

I also discovered while writing my interminable book I have referred to before, but have not finished, I realised the 'importance of importance'.

That's a bit like Heidegger devoting his life to 'being', closely followed by his mates the French Existentialists. Which as you might gather is about 'existence' which you don't have to be Hercule Poirot or Miss Marple to gather is another word for 'being'.

So you've got your French and you've got your German choice.

But then I come along while growing a moustache in Madeira and come up with 'importance'. Which to me is a key to 'being' and 'existence'.

You see when philosophers come up with things like the above, and cause us who have not the language of philosophy confusion, they are becoming 'important'. And they probably desired being important in the world before they had a thought in their head.

Elvis, like John, Paul, George and Ringo – who I have also been deliberating on – were not important in the world until they were important in the world.

Only a few of us are born important in the world. Kings, queens, princes, children of billionaires etc; most of us have to struggle to gain that. Now of course it seems the children of politicians might also be important at birth, but we have to come up with something to become important in the world.

It wasn't given to Ringo; he had to earn it.

So I'll be spending a lot of reflecting time on 'importance' and how you can spread it around.

As I leave Madeira and its pleasant climate, I leave *Midsomer Murders*, *Hercule Poirot* and *Miss Marple* behind, for aside from football it seemed the only watchable stuff on Madeiran TV.

I shall try the moustache and long hair until my desire to look like a tough ex-convict and a no-nonsense activist re-emerges. I think I look like a South American magical realism novelist. I just might, though, have had too much time off.

"Only a few of us are born important in the world. Kings, queens, children of billionaires. Most of us have to struggle to gain that"

John Bird is the founder and Editor in Chief of The Big Issue. @johnbirdswords
john.bird@bigissue.com

Illustration: Lauren Crow



Analyn's small shop will provide an income for her young family



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STREET ART



THE LAST PIECE OF MY HEART

BY JACQUI BEERE

"I've had an interest in art and creative writing since school," says Jacqui, who has experienced mental health problems and is a member of the LGBT community. She studied art and design at college and has a degree in humanities from the University of Glamorgan. "I like to work with mixed media," she explains. "I paint, draw or make art from materials I find on the beach or elsewhere."

ANONYMITY

BY MARC CARVER

Blue signs have started to pop up in my
town those signs that tell you famous
people or people of note once lived there.

I thought I was famous once
didn't like it too much.
Now I am not sure anybody at all
knows me and to be honest
I like it a bit more that way.

So don't waste any money on a sign for me.
All I leave is my words my words
and my seed.

LUCKY

BY MARC CARVER

Today the beggar
who sits in the street on his sleeping
bag in the rain was on the bench

He looked like he was waiting for
something then a young girl came
along with a pie and a coffee.

She gave it to him
I turned and looked at her face
it was filled with well-being
but my thoughts were with him
what a lucky bastard I thought

Homeless when he first started writing poetry seven years ago, Marc has written around 600 poems since. "I really owe my life to poetry," he says, "and have tried very hard to promote poetry in various places but alas to not very much success. I recognise the importance of poetry as an outlet and a way to express yourself in a very positive way."

RELEASE

BY BEN HARDSTAFF

Ben lives in Exeter and used to be homeless. He is now permanently rehoused after several months spent living in hostels. He devotes his time to poetry and painting. You can read some of his poems at booksie.com



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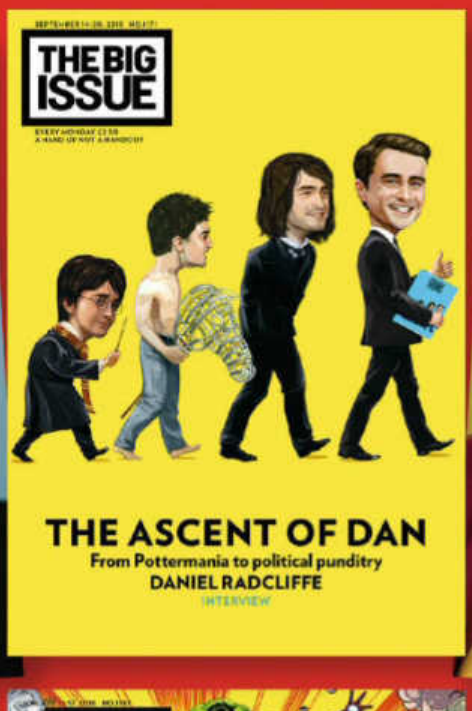
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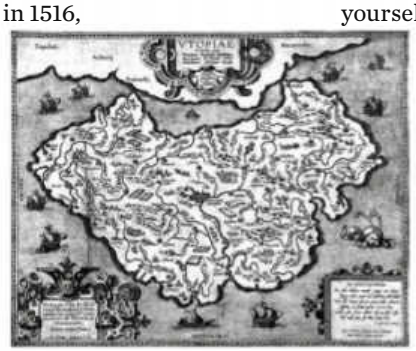
A little More

WHAT IS UTOPIA?



We've been searching for it for 500 years. But why? *QI* creator and master of information John Lloyd begins our special utopian edition by asking if we're trying to fix the wrong problems

When I was asked to write the intro to this special Utopia issue, I thought the word 'Utopia' meant a real or imaginary perfect place. I'm guessing you did too. But it doesn't. The word first appeared in English in 1516, coined by Sir Thomas More, and serves as the title for his famous book *Utopia* [illustration, inset]. Although this is indeed about an ideal society, he derived the word from Greek, by combining *ou* ('no' or 'not') with *topos* ('place'). So 'Utopia' in fact means 'no place' or 'nowhere'.



Nobody's quite sure why More wrote the book, whether he meant what he said or whether it's meant to be a satire. But the title states there is no such place, and the obvious implication is that there never could be. From the moment the word was written down, its author defined a Utopia as something that doesn't work.

And it's true: Utopias don't work – at least, not for very long. They've been tried all over the world since humanity first showed up, and they always fall to bits. Every religion, every philosophy, every form of government – from aristocracy ('rule by the best') to anarchy ('no rules at all') – begins as an honest attempt to create a perfect world. No priest or politician or gunman ever intentionally sets out to make things worse. Nor, for that matter, do the people we call criminals. Everyone, everywhere, is honestly trying to do the best they can, from their own point of view, however deluded the rest of us might find it. The road to hell is paved with good intentions, and so are all the other roads.

The reason why things go wrong is because people are always trying to fix things. But it's not the things that need fixing – it's the people. After 25 years chewing it over, my entire philosophy boils down to this: try as you might to change things, the changes you make will not last. And, most importantly: you cannot change another person; you can only change yourself. We spend our lives trying to mend the world – from bicycles to world poverty – when the one thing that really needs our attention is right under our noses. Despite what you read in newspapers, most of the pain in the world is self-generated. The things that trap and torment us are not economics, terrorism or the climate, but our own interminable worry, fear, anger, resentment, bitterness and regret. We all make these things ourselves. Nobody except you makes your own feelings and you need to start dealing with them.

If everybody started trying to be a little kinder, a little more thoughtful, if they tried to see things from the other person's point of view, to put themselves last, if they made themselves behave cheerfully when they didn't feel like it, if they forgave people even when they don't deserve it, if they apologised even when they were in the right, we could each of us start constructing a little Utopia, built for one, right inside our heads. Utopia is nowhere, and nowhere is now, here. Start now. Here. Let's do this. It's a long job, believe me, but it is the only game worth playing, the only journey worth taking. Hope to see you on the road. TBI

QI's latest books, *1,234 QI Facts to Leave You Speechless* (Faber & Faber, £10.99) and *The Third QI Book of General Ignorance* (Faber & Faber, £14.99) are out now

DO WE HAVE TO MOVE PLANET TO FIND UTOPIA?



Andy Weir

So we've screwed up Earth. Would it be better to start again on another planet? One of the biggest films of last year, The Martian, *followed stranded astronaut Mark Watney, played by Matt Damon, as he tried to survive on his brave red world.* ***Andy Weir****, the author whose book inspired the film, ponders whether we should stay on Earth or take one massive leap to Mars...*

I believe that we need to colonise Mars.
Right now all of humanity is on Earth and some catastrophe could kill us all – a meteor strike, a nasty plague, a supervolcano or war.

It is possible for all of mankind to die because we're all in one place. Twenty-five years as a software engineer and computer programmer before I wrote *The Martian* taught me the importance of backing up your data – and out of all the places in our solar system other than Earth, Mars is the one most suitable for colonisation.

Most of the mission architecture that you see in *The Martian* is based on Mars Direct. Mars Direct is a mission profile that was invented by a group of people, including [American aerospace engineer and author] Robert Zubrin, on how to get to Mars. It's not a company, it's an idea. An organisation, Mars One, believes they can put people on Mars in the 2020s. I don't understand why anyone takes them seriously. They believe they can pay for a Mars mission with reality TV money. Putting a human on Mars would cost something in the order of $100bn, and I guarantee you – reality TV does not make that much money. So far they have about $300,000 or $400,000 worth of funding and that's not enough money to colonise Nebraska, let alone Mars.

The real pioneers in spaceflight are a company called SpaceX. These are the guys who will be instrumental in our eventual manned mission to Mars. They're doing real work and making real accomplishments. When we do go to Mars it will be a big international effort like the International Space Station, and it will be paid for by governments. Those governments will hire commercial space flight companies like SpaceX to put chunks of the ship into orbit. If you own a factory and need to transport your goods – you don't invent trucks, you hire a trucking company. All the technology shown in the movie already exists. Some of it is generations more advanced than what we have but the principles are proven in practice. For instance, [the spaceship] Hermes uses ion engines. There are real probes that use ion engines that we have put into space. That propulsion system works but Hermes' propulsion system is thousands of times more powerful than anything that exists in reality.

In terms of starting over on Mars [leaving Earth to create a Utopia], I always think that's a silly position to hold. Whatever it is you plan on doing on Mars, it would be easier just to fix the problems you have on Earth. Colonising Mars would be a monumental, massive undertaking. Trust me, it is easier to fix Earth's environment than it is to move to Mars.

The Martian is a survival story. The plot structure is basically Robinson Crusoe – a guy stranded alone. People really crave the simplicity of raw survival. They wouldn't want to actually do it – but for an escapist fantasy it works well. The real world is complicated and difficult. If you imagine yourself on an island, all these responsibilities and interactions would not be a problem any more. My objectives would be clear and 100 per cent unambiguous. It's not like I have to question whether or not I should buy a house now or continue renting. I need food. I need to survive.

I've never liked dystopian fiction. It's dark cynicism that isn't backed up by real human history. Science fiction – at least in major motion pictures – has been completely taken over by dystopian futures. It plays to the young adult audience – the idea of authority figures being bad and wrong and only young kids are right and they're all special – it's something that teenagers like to see. It has wandered off into that area and gotten stuck. When movies break that mould, it's fresh.

Life continually gets better. I put to you this simple question, would you rather live now or in any previous century? Would you rather live in 2016 or 1916 or 1816 or...? Humanity is constantly and unswervingly on an upward trajectory. We have our little dips but I have a very positive view of the future, backed up by centuries of history. TBI

Andy Weir was talking to Steven MacKenzie.
The Martian is out on DVD and Blu-ray



A little More



Did someone tell Malcolm Tucker we're striving for a utopian society?

UTOPIA WITHOUT GOVERNMENT WOULD BE AN OMNISHAMBLES

Tony Blair's former adviser Sir Michael Barber asks what perfect leadership looks like (hint – not what we currently have)

Some might think government would be unnecessary in Utopia. However, this could only be the case if resources were infinite and differences of opinion never occurred – and if that were true, Utopia would be so dull it could not be utopian!

Thus, in fact effective government would be important because the success or otherwise of governments is fundamental to the fulfilment, prosperity and well-being of all of us, wherever we live. There is a tendency in the West, especially in the US, to see government as 'the problem', not least because a lot of the time government is indeed hapless or worse. Yes, government can be a problem but you only have to look at what life is like when it breaks down to realise how important to the flourishing of a society good government really is.

Also, assuming Utopia would offer people choice and therefore markets that operated well, we would fool ourselves if we set up a false dichotomy between markets and government, since the functioning of one depends absolutely on the other. Whether government is big or small is a political choice that countries can make – and in Utopia, people's views might change over time on this issue – but whatever your politics, the effectiveness of government is immensely important. As Theodore Roosevelt pointed out more than a century ago, there is much more risk to markets

from power being insufficiently concentrated than from its concentration in 'responsible and accountable hands'. In Utopia, this would be fully understood.

In short, the process of delivery would be important to politics in Utopia since democracy would be threatened if politicians repeatedly made promises they failed to deliver; it would also be important to citizens regardless of their political views because if government failed, their daily lives – education, health, safety, travel and parks, for example, not to mention the effective regulation of markets – would be materially threatened and put Utopia at risk. It would also matter to the success of utopian economies because even where government is small, it takes up more than 20 per cent of GDP.

So what would Utopia look like from the centre of government looking out? In the real non-utopian world, to people on the outside, those at the heart of government look all-powerful; on the inside, they often feel helpless, stretched to and beyond breaking point by the difficulty of meeting the seemingly impossible demands of the day.

A UTOPIAN GOVERNMENT WOULD BE STAFFED BY PEOPLE CONFIDENT OF EXPRESSING DOUBT AS WELL AS ENTHUSIASM. THEY WOULD BE LEADERS OF INNOVATION

Political leaders of both talent and goodwill, which surely we can assume for Utopia, might still find themselves struggling to deliver their promises in Utopia because they would be ambitious to create an ever-better world. And ambition, by definition, means getting out of a comfort zone. No one in Utopia would be tempted to 'under-promise and over-deliver'; that is politics for wimps!

Utopian government departments would enable these political leaders to deliver outcomes for citizens; they would be staffed by talented and dedicated women and men confident of expressing doubt as well as enthusiasm to their political masters. They would be leaders of innovation.

On demonstrations they would not chant: "What do we want? Procrastination. When do we want it? Next week!" Instead, they would favour a judicious combination of deliberation and urgency.

In the real world, governments, with deeply ingrained cultures and in the full glare of constant media attention, discover that changing culture is very tough. But if governments and public services are to succeed in Utopia, cultures and processes would need to change continuously. By mastering the science of delivery – of getting things done – politicians and civil servants would find they were able not just to manage change but lead it. As a first step towards this mastery they could read, *How to Run a Government*! TBI

Sir Michael Barber is author of *How to Run a Government: So that Citizens Benefit and Taxpayers don't go Crazy* (Allen Lane, £16.99)



CITIES OF THE FUTURE

Architecture guru Douglas Murphy says forget jetpacks. Include everyone when designing where we'll live

The problems we face today – housing crises, ecological crises, issues automation might bring – were problems architects and planners were engaging with in the late 1960s and early 1970s.

Often we look back at this utopianism and dismiss it by talking flippantly about jetpacks and space colonies. But many city visions were based on legitimate fears about population and the environment.

Lots of energy was expended working out how housing could be less permanent, more flexible. The idea of the 'Plug-In City' became fashionable: once you had a mega-structure in place, you could plug in and move around smaller elements like houses and shops.

The system-building boom in the UK was closely related to some of the experimental architectural ideas of the time. In the 1980s and 1990s there was a reaction to this kind of ambition. There was a return to traditional forms and a sense that: "We already know what cities should be like, we know what works."

The wealthy world went on a bit of a holiday from concerns about the environment and resources. Since the crash of 2008 and 2009, we seem to be facing up to them again. We may feel technology is racing away from us but we find that social relationships and housing inequalities in our cities haven't changed.

In one possible future, cities could become ultra high-tech, with citizens living in a zero-carbon utopian society, all within a bubble. Yet the level of security required to keep everyone else out would mean polarisation between rich and poor.

Some ideas from the last age of futurism contain the seeds of better ways of living but could be used as a form of separation and control. Visions for making the world better should include everyone.

Douglas Murphy was talking to Adam Forrest. His latest book *Last Futures: Nature, Technology and the End of Architecture* (Verso, £20) is out now

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A little More



There can be only one! Highlander Connor MacLeod may be joined by a few more immortals

WHO WANTS TO LIVE FOREVER?

Gerontologist Aubrey de Grey says ageing is curable and the first humans who will live to 1000 may have already been born

What is 'radical life extension'? It's about identifying new medical processes to prevent and reverse the accumulating damage the body does to itself, like a car or an aeroplane. It's possible we can repair that damage at a molecular and cellular level to something like it was at young adulthood. The idea is that we can continue to restore health as you get older.

So we can postpone the effects of ageing? Yes, exactly. The basic misconception people have is that they believe the diseases associated with ageing like cancer and Alzheimer's are rather like infections that can be eliminated and cured but they believe ageing itself is not like that – that ageing is natural and inevitable and can't be cured. That's complete bullshit.

Can humans really live for 1000 years? The first generation of therapies we are working on are not going to be sufficiently comprehensive and powerful to allow people to live to 1000. No way. But if we get the breakthroughs, they may let people live 30 years or so longer than they currently do. But we'll then be able to develop more powerful therapies after that – it's pretty much inconceivable that we'd fail to stay one step ahead of the problem. I call it 'longevity escape velocity'.

IT'S POSSIBLE WE CAN REPAIR DAMAGE AT A CELLULAR LEVEL. THE IDEA IS TO RESTORE HEALTH AS YOU GET OLDER

Why would living extra decades – or centuries – be desirable? It means avoiding the ill health previous generations suffered past a certain age, and avoiding looking after parents and grandparents because they'll be able to look after themselves. It's really quite shocking to me that anyone would have any doubts about the desirability of this work.

What will we do with all that time – work longer or live a life of leisure? I'm not actually a fan of painting pictures of all the ways humanity will live in the future, simply because so many other things will change. I don't know what's going to happen with automation enough to know whether we'll keep working much, much longer. We may completely restructure society.

Won't the population of the world become a problem, if we're not dying off? It seems to be popular for doomsdayers to come to the conclusion that the population would skyrocket. A group in the United States evaluated what would happen as a result of longer lives, and they came up with very modest predictions about the impact on population growth. It's nothing like as scary as some people believe.

What about the psychological impact of having your horizon changed, suddenly knowing you might live much, much longer? I don't think there is one. Take yourself back to the first time you had sex. Did you think, 'Oh my God, I must get this person into bed because I've only got another 60 years to live?'. People aren't really focused on an entire lifespan like that. They're much more focused on enjoying things in the short-term.



And you think future generations will jump at the chance to enjoy longer lives? With any of these concerns, it's a question of who is entitled to make the choice. Should we be postponing the development of these therapies and therefore imposing on future generations the same old ways of dying? That can't be right. TBI

Aubrey de Grey is chief science officer of the SENS Research Foundation in California. He was talking to Adam Forrest

POWER TO THE PEOPLE MEANS ENERGY SHARING

Energy futurist Jim Carroll says renewables will soon allow people to beat the Big Six by creating micro-grids with their neighbours

Renewable energy projects have taken a beating in recent years – there was a lot of misspending in the early days, and production costs were too high. But we are getting much more intelligent about renewable energy and making it really efficient. I think we're approaching a time that the cost of developing new, exciting alternative energy sources is going to rapidly decrease.

The individual is capable of playing a much bigger role here. Whether it's wind generation, solar cells or bio-composting, the internet is allowing people to raise funds, share ideas and invent new energy technologies faster than ever before.

Traditional energy is all one-way: a big power plant that sends out energy to everyone on the grid. But the possibilities of creating a two-way system, where we can accept inputs from a large number of small-scale energy generators, is an incredibly exciting prospect. The time is coming when more and more people will find they are capable of getting off the traditional grid. Or maybe connecting to the grid on only a part-time basis. If you can connect a smart home energy thermostat with some solar, wind or biomass energy in your garden, you're really not far off generating your own power. Soon people will be able to create local microgrids with their neighbours.

The big companies will have to become more flexible to adjust. Big data will enable the power sector to add far more intelligence to the grid, and make it a truly two-way, interactive system.

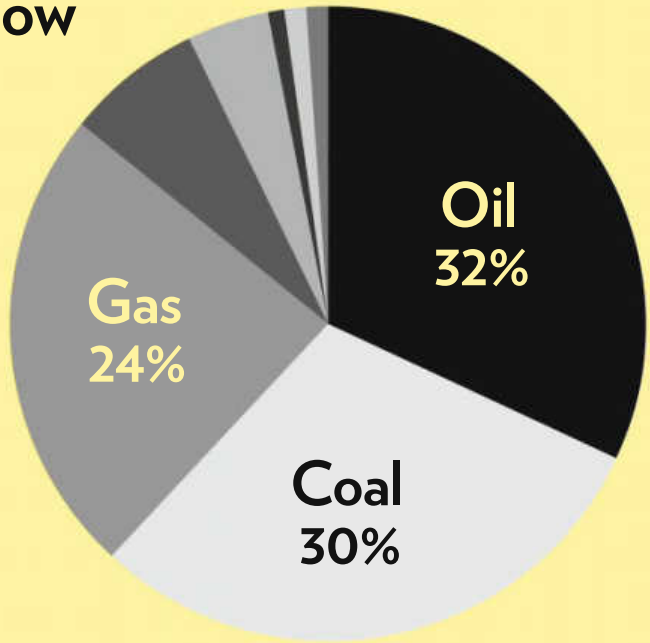
We've shared music – why can't we share energy? The music industry thought it would be selling CDs forever but the model changed when people started sharing.

Long term, I'm optimistic we'll be able to move away from carbon. We're at a key inflection point. Right now, we're roughly 90 per cent carbon, 10 per cent renewables. But I can imagine being at 50-50 in my lifetime. The next generation will look at renewables and say: "Wow – this just makes sense." TBI

Jim Carroll was talking to Adam Forrest
jimcarroll.com

Global energy consumption as it is now

Oil 32%
Coal 30%
Gas 24%
(total fossil fuels 86%)
Hydro 7%
Nuclear 4%
Wind 1%
Geothermal
& biomass 1%
Biofuels 1%
Solar energy 0%
(total renewables 14%)



Predicted global demand for oil in 2016

96

million barrels of oil per day
(35 billion barrels a year)

Record price for a
barrel of oil (June 2008)



Price of a barrel of oil
today is around...







A UTOPIA THAT WORKS

Caroline Lucas MP asks whether the Basic Income might help liberate us from automation

The economist John Maynard Keynes once said that this would be the age when technology set us free from work. But while some are liberated, many others have been stripped of the security once offered by work. Even the Bank of England's chief economist has warned that automation risks 15 million jobs in this country.

One bold policy for this new economy is the Basic Income: an unconditional, non-withdrawable income payable to every individual. It would not be subject to means testing and there would be no requirement to be working or actively seeking work. The Basic Income offers genuine social security to everyone and rids the welfare state of much of the bureaucracy of the current system.

Fundamentally, the Basic Income would allow people the freedom and flexibility to do more of what they want to do, as well as supporting them in caring roles they might need – or choose – to do.

The overall cost of the Basic Income would depend on the level of payment given – but shifting to a universal payment would cut the administration costs associated with the many different types of means-tested benefits we have at present.

To build an economy that provides dignity for all – and frees up our time as well as our minds – we must, at the very least, be backing serious research into the possibilities offered by the Basic Income. The government should commission research into this bold policy and join the efforts already being made to answer the big economic and social challenges we face. TBI

Energy projects account for 60 per cent of the UK's infrastructure project pipeline, totalling more than...

$200 bn

Estimated number of barrels of oil left

1,687.9 bn

1,687.9 billion barrels would last

53.3 years

at current production rates
(this number comes from a BP report in June 2014)

Cost of building Hinkley Point nuclear power station

$24 bn



A little More

CAN WE CREATE A UTOPIA WHERE WE END YOUTH HOMELESSNESS?

Chart-topping favourite Professor Green asked himself this question. He made a film to investigate. This is what he found.

Who are we as a society? What kind of society do we live in if there is no desire to help the people who need it most? Homeless young people really are the most vulnerable people in society. They are someone's daughter, someone's son, and something has happened in their life – either by their own hand but quite often not – that has meant they fall between the cracks. We live in a society with very little safety net.

But you can't begin to help anyone without having an understanding. I made my new documentary, *Hidden and Homeless*, after a man in a suit tutted loudly when he saw me offering money to a young homeless man in Shoreditch.

What went wrong in that man's life to make him react like that? There was such a lack of empathy. We live in a society where some people demonise the most vulnerable, and I find that disturbing. I wondered whether that was everyone's opinion.

I found that everything is set up for people to fail. It is the demonisation of an entire class. There are twice as many people sleeping rough on the streets of Manchester as there were a year ago. And those are just the people who have been counted. And to be included in this statistic means you have to be in a sleeping bag and actually asleep when they do the count. They try everything not to put you on that list. And those sleeping rough are not all the people who are homeless. If you are in a hostel, you are homeless. If you are sofa-surfing, crashing on a mate's couch, you are homeless. It is such a multi-faceted problem.

With the benefit cuts to under 25-year-olds, so many young people are going to lose their homes. And what happens then? Government departments are looking at a spreadsheet, 'here's how we save some money'. But it is a real short-term fix. Prevention is always better than cure.

Can we create a Utopia that will help these young,

WHAT HAPPENS WHEN YOU SEARCH FOR UTOPIA AND DISCOVER NOTHING AT RAINBOW'S END?



Journalist Ben Judah looks at London with immigrant eyes

London glows in the villages of Africa, eastern Europe and Asia, stirring up dreams. *This Is London*, my book, tells the story of life and death in a new, little-known city. The new London is an immigrant mega-city where nearly 40 per cent were born abroad. A humming city migrants glimpse as a Utopia from afar. This is no longer the city of Dickens. London now is a city of African nightcleaners, Filipina maids and Romanian building bosses. A city where immigration has so utterly transformed the fabric, it has changed London's very soul.



Professor Green: Prevention is better than cure

vulnerable people? It is such a clusterfuck. That has been the hardest part about doing this film – I haven't come out with any result. I was naive to think we would. The situation as it stands doesn't look like it's getting better.

But I absolutely have faith in young people. We went into a school. In the beginning, they started out with quite stereotypical ideas of a homeless person as an old man, maybe with a dog and a begging bowl.

But within half an hour they began to see them as individuals, as humans. They were really thinking about who a homeless person might be and what might be going through the head of someone who is homeless.

You have to encourage it. In the same way hatred is taught, so is compassion. Introduce these ideas everywhere and we can change a whole generation's outlook. We need to be more compassionate, and remember that these people are human, they have got names and faces. Just say hello. Look people in the eye. See there is a person there. And don't blame them or make assumptions. They are there for a million different reasons.

The bits of hope I saw were in the organisations picking up all the slack for the authorities. Don't get me wrong, the success stories were few and far between. But the looks on their faces when they told of people who had got off the streets or who had found work was brilliant. A lot of them had been through this situation themselves, seen it firsthand. They have got the patience of saints. That is where you start – as a government, you talk to people working in the sector and learn from the people who actually help.

I met a lad teaching sports classes at New Horizon Youth Centre, near King's Cross. He used to use the facilities there, now he is fully qualified. Talking to the young people there, none would be picked out of a line-up as homeless. But their stories, the things that they have gone through... man, it's so tough.

If this documentary starts the conversation, that makes me proper happy. The thing is to never become preachy. That is not how people take things on board. I am trying to stay smart, introducing people to subjects they otherwise might not give a fuck about, and encouraging compassion. TBI

Professor Green: Hidden and Homeless airs 9pm, February 9 on BBC Three. He was talking to Adrian Lobb

One after another, my stories follow the arc of life: arrival, struggle, children, triumph, madness, age, failure, wisdom and death. I wanted the new London to speak for itself. For every chapter, I found a life. My question was always the same: tell me what's really on your mind. No censorship. No nerves. To my surprise, a hidden spirituality burst out. I never expected my quest for the city to reveal to me the immigrant mega-city's prayers. Nigerian Peckham took me to a sacred seer, Russian Mayfair took me to its kabbalist, Pakistani Leyton told me of the love and secrets with which the faithful wash the dead.

At night London murmurs, a city of prayer. It is no longer haunted by Jack the Ripper but by the curses of Roma beggars and the amulets worn by Ghanaian witchdoctors. I found faith everywhere. The London of Karl Marx and empty pews is gone. Instead, a city of countless Nigerian street-preachers, Somali basement mosques and overflowing Polish churches. But the chapels of the other London are not like ours. London's gods now live in converted bingo-halls and backrooms.

Listening changes the way you see. My ears are no longer the same. Listening turned their dial away from fossilised myths, onto London's new frequency. It's beautiful: I no longer feel lost, unable to imagine who surrounds me on the Tube. And I will never be able to walk into a London hospital again without feeling the longing for Islamic angels or the Polish Mary all around me. Sometimes, I wonder why the hidden city prays so intently. Unlike George Orwell – who found hidden Londoners not only exploited but hungry for a socialist Utopia – I found a London where politics felt very, very distant.

Answers, change, seemed laughable to the cleaners, carers, builders and drivers who shared their stories with me. Sometimes, on the Tube home, I ask myself why the London I saw living in a Romanian doss house or touting with Baltic labourers on the kerb is a place where people clung onto prayer, not politics. Perhaps it's because, in one way, it is still a Dickensian city: a city of the powerless – where the only Utopia migrants find at the end of their journey is prayer.

Ben Judah is Contributing Writer at *Politico Europe*. His book *This is London* is out now.

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THE ENLIGHTENMENT

BOOKS/FILM/TV/MUSIC/GEEK

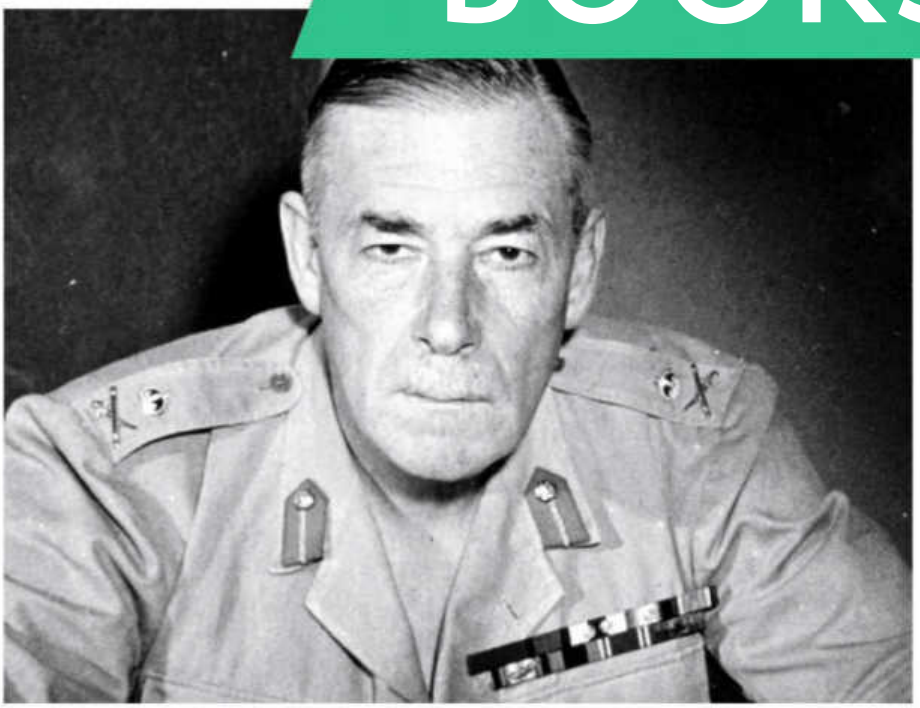


OLD CITY

THE CHANGING FACE OF CHINA

Shanghai, the world's largest city (by population), with its gleaming spires, is a utopia for architectural visionaries. But the sparkling modernity with which we associate it is only part of the story. Artist Graham Fink spent five years sifting through the rubble and wreckage of old Shanghai, recording the enormity of the transition as its Mao-haunted communist past is obliterated to make way for massive, rapid urban regeneration, and new futures sprout from the wasteland.

▶ ***Ballads of Shanghai*, Riflemaker gallery, London, till February 14; grahamfink.com**



The British government was appalled at Mason-MacFarlane's ungentlemanly plan

AUTHOR FEATURE

In for the kill

Assassinating Hitler would've been as 'easy as winking', said the British colonel who inspired James MacManus' new novel

There were several plots to assassinate Hitler before the Second World War, most cooked up by drunken adventurers in bars in Berlin and London.

But one plan seemed more credible than most, and when I looked into it I realised I had the subject for my next book.

Midnight in Berlin is a historical novel based on the true story of a British plan to assassinate Adolf Hitler with a well-placed sniper in the heart of Berlin on the eve of war. The plan was the brainchild of the military attaché in the British embassy, Colonel Noel Mason-MacFarlane.

The colonel took up his post in January 1938 when British policy towards the Nazi regime was one of appeasement at all costs. What this meant in practice was that a blind eye was turned on the brutal suppression of political opposition in Germany, while Hitler's threatening behaviour to his neighbours in eastern Europe was ignored.

Shamefully, His Majesty's government in London raised not even a mild objection to the increasingly savage treatment of the Jewish population. 'Do nothing to offend Hitler' was the unspoken policy in London, and there was no more enthusiastic proponent of that policy than the British ambassador in Berlin, Sir Nevile Henderson.

Thus the stage was set for a clash between the ambassador and his attaché, which resulted in Mason-MacFarlane deceiving his superior and flying to London to argue the case for assassination.

When I chanced on this story while watching a television documentary on the rise of the Nazis in Germany, I was struck by the carefully worked out details of the assassination, backed by credible analysis of what would happen after the removal of Hitler. Colonel Mason-MacFarlane argued that the Führer's death would trigger an army coup that would sweep the Nazis into their own concentration camps and install a transitional military government in Berlin.



Without the knowledge of his ambassador, the colonel took his proposal to London in March 1939. The details were simple and compelling. On April 20, on his 50th birthday, Hitler would mount the reviewing stand on Berlin's main avenue at 11am. With a high-powered rifle, Mason-MacFarlane would place himself on the landing of his apartment 30 feet from the bathroom window to avoid muzzle flash and blanket the sound. Firing through the window, he would kill Hitler with a single head shot. As he said at the time, in remarks later reported by his biographer, it would have been "an easy rifle shot. I could pick the bastard off from here as easy as winking".

The plan was listened to at a senior level – and turned down flat. The foreign secretary Lord Halifax said: "We have not reached the stage in our relations with Germany when we need to substitute diplomacy for assassination."

Privately, the government of Neville Chamberlain were appalled that any British officer should have considered such an ungentlemanly tactic. Ringing in the attaché's ears as he returned to Berlin were the words: "This would not be sportsmanlike behaviour."

Mason-MacFarlane was sacked from his job a month later in April 1939 and returned to a desk job in the UK. War broke out in September that would take 55 million lives.

This was an attractive story for a novelist but there was a deeper and darker side to the affair, which I explored in my research. The Gestapo knew well that Mason-MacFarlane was highly hostile and sought to implicate and discredit him in a fake coup against Hitler. The attaché saw through that attempt at blackmail.

But the Gestapo had other methods in pre-war Berlin to discredit and destroy opponents. The secret police ran a high-end brothel called Salon Kitty in a suburb of Berlin. The rooms were wired for sound and film, and the tapes were used to blackmail enemies of the Third Reich.

In my book, Colonel Noel Macrae, a figure loosely modelled on the real attaché, is unwittingly introduced to the bordello and falls for the lead lady Sara Sternschein. If anyone blinks at that name and wonders what a Jewish girl was doing as a Nazi courtesan, I can only say this: the satanic head of the Gestapo, Reinhard Heydrich, was entirely capable of such devilry in order to increase the shame of those caught in the spider's web of the Salon Kitty.

And so *Midnight in Berlin* is a love story, as well as a tale of shameful diplomacy and the secrets made and betrayed in the dark heart of Berlin before the war.

James MacManus' *Midnight in Berlin* is out now (Gerald Duckworth & Co, £16.99)

Photo: Rex Features



TOP 5 ROMANTIC COUPLES
HANNAH FIELDING

1. JANE & ROCHESTER
Reading Charlotte Brontë's *Jane Eyre* in my teens made me the romance novelist I am today. Jane is a witty, strong heroine ahead of her time, and Rochester is the ultimate brooding, tortured Byronic hero. And so ardently passionate!

2. HENRY & CLARE
Audrey Niffenegger's *The Time Traveler's Wife* is breathtakingly poignant. The intensity of Henry and Clare's love, transcending time itself, makes for haunting reading. "Time is nothing," as Henry writes to Clare. I don't think I'll ever get over this book.

3. CATHERINE & HEATHCLIFF
"Whatever our souls are made of, his and mine are the same," says Catherine of Heathcliff in Emily Brontë's stormy classic *Wuthering Heights*. I have goosebumps just picturing the moors and the ghosts of these lovers who walk them, hand in hand, for eternity.

4. CLAIRE & JAMIE
Nothing can stand between the couple in Diana Gabaldon's *Outlander* series. Not the 200 years that should separate them; not the violence of life in the 18th-century Highlands; not even the fact that Claire is, strictly speaking, married to another man.

5. ROMEO & JULIET
Young, foolish, reckless and irrevocably transformed by falling in love. And what greater love than one in which you risk all to be together and, failing that, give up life itself for unity? My ultimate literary couple, the original 'star-cross'd lovers'.



Hannah Fielding's *Masquerade* (London Wall Publishing, £7.99)

REVIEWS

THE NORTH WATER / THE EX

Sailing close to the wind

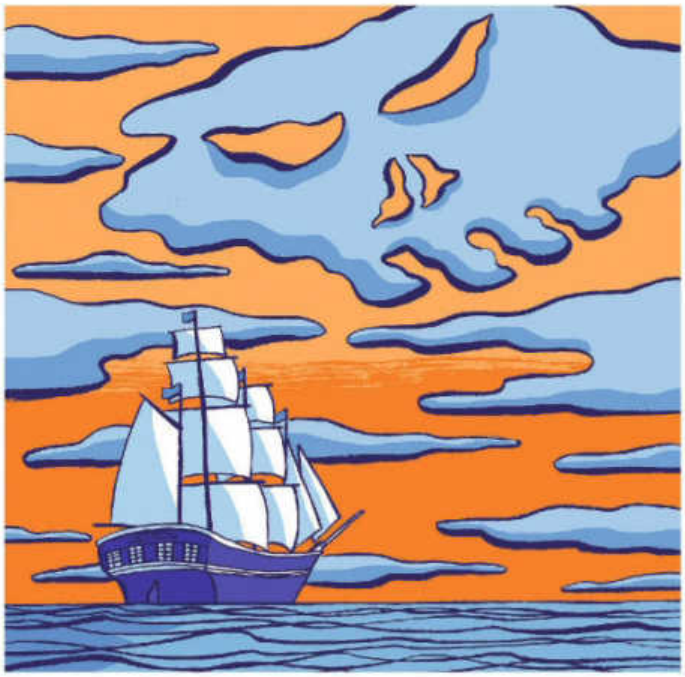


Illustration: Dom McKenzie

Some books just grab you by the scruff of the neck and never let you go. One such book is Ian McGuire's startling and genuinely thrilling **The North Water** – a chaotic, visceral romp of a novel based on an ill-fated whaling ship ploughing through the Arctic ice in the 19th century.

A handful of perfectly delivered narratives swirl around this brutal adventure. First we have Henry Drax, a vicious and bloodthirsty harpooner, a beast of a man with no moral compass. Next we get Patrick Sumner, a troubled war veteran surgeon, addicted to laudanum and psychologically damaged. Throw in Brownlee the captain, the first mate Carmichael and the ship's owner, Baxter – all three duplicitous, backstabbing ne'er-do-wells – and you have a recipe for watery disaster.

And how that disaster piles up. From an ill-judged piss-up in Shetland, onwards into the Arctic, the omens are terrible for the whaler's voyage. There is rape and murder, a plan to wreck the ship for insurance money, sickness, addiction, violence and mayhem, plus dangerous encounters with whales and polar bears. As the journey progresses, things go from terrible to worse and the body count goes through the roof.

The North Water is utterly compelling stuff, like Cormac McCarthy at his most savage rewriting *Moby-Dick*. But more than that, it is a page-turning thrill ride, leaving the reader desperate to find out what ungodly thing will assault the crew next. Gradually, Sumner emerges as an unlikely anti-hero, weak and full of shame but with at least some kind of humanity intact.

McGuire's prose seems to be doing magic tricks. It's stripped back yet lyrical – to the point but full of rich vocabulary and imagery. But most of all, the whole thing is like a punch to the gut. Speaking of guts I've never read a book before with such an amount of bodily fluids in it. If reading a narrative drenched in blood, piss, pus, vomit and semen isn't your thing, then maybe *The North Water* isn't for you. But if you can stomach it, it's one hell of a ride.

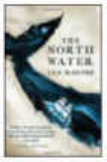
A slight change of pace now with **The Ex** by bestselling American author Alafair Burke. *The Ex* is a brilliant, ultra-sharp legal thriller that clearly draws on the author's experience as a former prosecutor and now a teacher of criminal law.

The focus of the book is hotshot criminal defence lawyer Olivia Randall, who gets involved in defending her ex from back in the day, Jack Harris, who is facing a charge of murder.

Olivia sees the case as a chance to atone for hurting Jack in the past, and initially she believes his version of events. But, as the plot progresses, the evidence mounts against Jack and Olivia has to work out if she's letting her own emotions get in the way of her judgment.

The plotting and suspense are expertly handled, as is usually the case for Burke, but the real strength of *The Ex* is in the characterisation, especially Olivia, who is strong, funny and smart, with real depth – a complex creation who makes for a really engaging protagonist.

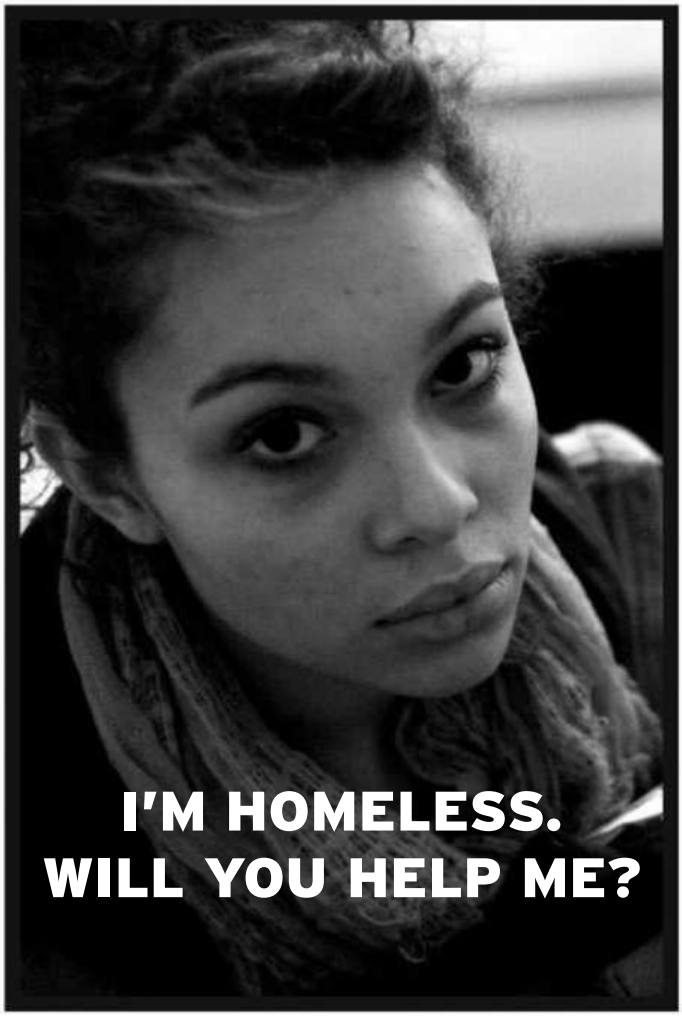
Her relationship with Jack is problematic, adding another layer of intrigue to the story, which zips along at pace to a highly satisfying conclusion. Definitely a superior addition to the psychological thriller world.





The North Water
Ian McGuire, hardback
Scribner, £14.99
The Ex Alafair Burke,
paperback, Faber & Faber, £12.99

Doug Johnstone @doug_johnstone



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FILM / EDWARD LAWRENSON

Fight for survival

Oil runs out and the world ends for all but a few. This apocalyptic vision examines our most basic instinct

In the opening credits of **The Survivalist,** a grimly atmospheric apocalyptic drama from debut director Stephen Fingleton, a simple graphic depicts the rising population and available oil supplies along a timeline of a few thousand years. In a development that owes more to scientific fact than speculative fiction, the oil runs out a few years ahead of our present day, followed, very quickly, by a precipitous decline in population.

This is the background premise to *The Survivalist*. Having gorged on oil till the wells run dry, the world ends. Funnily enough, this caution against excess and profligacy has infiltrated the stylistic DNA of the movie: this is boldly economic film-making, stripped to the essentials, made by someone who deploys his cinematic resources with an intelligent precision and canny determination to make everything count.

This lean, minimalist attitude is at its most pronounced in the film's impressive opening 15 minutes. A few people have evidently lived on beyond the unseen global catastrophe but they don't prosper. Our initially exclusive focus is on a lone man, known in the credits as the Survivalist, who lives alone in woods that look a lot like the leafy Northern Ireland wilds in which Fingleton shot the film. He is played by Martin McCann with a lithe, contained physicality. When we first see him, he's dragging a limp, dead body through the undergrowth for an unceremonial shallow burial, the victim of rusty man-traps that mark the perimeter of the Survivalist's plot of land.

It's in this hidden-away clearing that the Survivalist lives, his home a wooden shed he conscientiously shutters each evening, his land a meagre patch of mud in which he tends an even more meagre selection of vegetables. Yet in the atmosphere of perilous scarcity Fingleton vividly conveys, the Survivalist's subsistence existence is more than most can count on, hence the need for those rusty man-traps.

Aided by a performance of dour, scrawny intensity by McCann, Fingleton depicts the rhythms of the Survivalist's life, poised between monotony and paranoia, with stark, wordless assurance. But the young man's isolated security is shaken by the arrival one morning of two women – middle-aged white-haired Kathryn (Olwen Fouéré), and Milja (Mia Goth), a much younger companion she claims is her daughter. Kathryn offers the Survivalist a packet of seeds in return for some food but when he turns her down Milja agrees to have sex with him for a bowl of broth.

It's the set-up to a tense, darkly plotted tale, in which this desperate sexual exchange stirs up in the Survivalist and his two taciturn guests uneasy feelings of mistrust, dependency, opportunism and even tenderness.

The Survivalist relies less on dialogue than loaded looks and occasional bursts of brutality – "It has to be cauterised," is about as close as we get to a monologue (said, by the way, about a maggot-infested wound that is probably the ickiest instance of the film's quotient of realistic gore). The result is a hugely confident, mostly absorbing blend of psychodrama and apocalyptic Western. It's claustrophobic, bleakly astringent and not for all tastes – but it marks Fingleton out as a promising new voice. He announced he's about to embark on a big budget US sci-fi – that should be worth looking out for.



White-knuckle viewing in mountaineering film *Meru*

FINAL REEL

A treat for armchair mountaineering film fans like me: released this week, **Meru** – a fascinating doc about three friends' attempt to scale the Himalayan Mount Meru. A dizzying, terrifying account of the ascent, which packs a surprising emotional punch.



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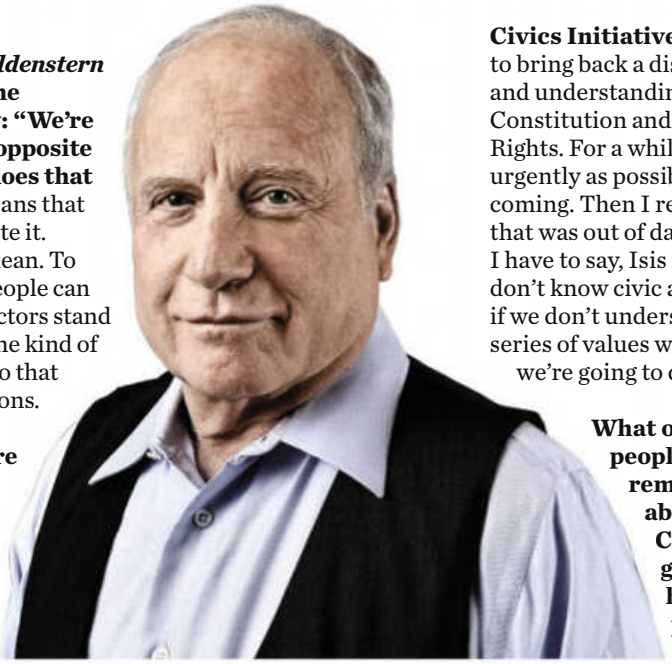


FOCUS



Richard Dreyfuss

Cinema icon's close encounter with *Hamlet*, Homer and Donald Trump



There is a line in *Rosencrantz & Guildenstern Are Dead* said by the character you play: "We're actors – we're the opposite of people!" What does that mean to you? It means that Tom [Stoppard] wrote it. Hahaha. That was mean. To me it's a lead in so people can understand where actors stand in the culture – it's the kind of question you write so that you ask other questions.

Is wondering where actors stand in the culture a question you ask yourself? Let's put it this way. An actor is walking down the street and they're recognised by some old lady. The old lady walks over to Jeremy Irons, or whoever, and says: "Are you Jeremy Irons?" He says: "Yes." She says: "Thank you." And walks away. People don't say thank you like that to their neurosurgeons, their divorce lawyers or their rabbis. They say it to actors because only actors can show a mirror that allows people to see their own behaviour. I take that very seriously.

How can acting achieve realism when at the end of the day it is just pretend? Well, the key word I'd take out of what you said is "just". It's an amount of pretence that adds up to truth. In the context of *Rosencrantz*, it's the first time an audience – if it's awake – has the advantage of an interlocutor saying, this is what we mean, pay attention! This is what the theatre is all about! And what they're being asked to pay attention to is the knowledge of their own death.

The performances in *Rosencrantz* are over the top. Is it the equivalent of impressionist painting being able to show something a photograph cannot? I'd never use the phrase 'over-the-top acting' but you're right. Tom's message has to be impressionistic and personal, as does Arthur Miller's impression of the United States. We have to pay attention to Miller and not just take a series of photographs of the post-war era.

***Rosencrantz* riffs on *Hamlet* – more than 400 years after it was written. Is it still relevant because it still gets to a truth?** I would say yes or else we've been wasting our time and children have been really punished for 400 years. I think there's a lot to be learned, not only from 400-year-old artists but 3,000-year-old narrative poets like Homer. That's why we try to protect the best of our past and cherish it. I would put it to you the question – which is the greatest narrative poem, *The Iliad* or *The Odyssey*? – is still an extraordinarily important question.

You stepped away from acting a few years ago to focus on the Dreyfuss Civics Initiative. I'm trying to bring back a discussion and understanding of the Constitution and the Bill of Rights. For a while I said, as urgently as possible, Isis is coming. Then I realised that that was out of date and now I have to say, Isis is here. If we don't know civic authority, if we don't understand the series of values we stand for, we're going to die.

What one thing do people need to remember most about the Constitution, given the heated political landscape in America? Nothing. No, there's not something about the Constitution and the Bill of Rights that's separate and apart. If we don't continue to teach it all, we're going to lose.

Does someone like Donald Trump not realise the substance of these documents is about establishing justice and promoting the welfare of all? Oh Donald Trump is just a television series – a comedy television series. He's been picked up for another season and we'll all chuckle and if not then he'll have a car accident. Donald Trump is carrying that message – he doesn't know it and he's not for it but in reality he's the actual message. We have to learn that if we don't teach the Constitution and the Bill of Rights, THAT – with an arm pointing at Donald Trump – THAT is what you get.

The 25th Anniversary edition of *Rosencrantz & Guildenstern Are Dead* is out on DVD from RLJ Entertainment

Interview: Steven MacKenzie
@stevenmackenzie

WEEK IN GEEK

THE FORCE IS WITH US IN APRIL. HULK AND THOR GO SMASH. *AVATAR* 2 IS IN ORBIT



Disney is said to be readying *Star Wars: The Force Awakens* for an early April DVD and Blu-ray release.

The writer of *Iron Man 2*, one of the more maligned Marvel films, has admitted its faults. "We tried to please the fans," Justin Theroux told *BadTaste*. "It is not easy to live up to expectations."

Ridley Scott has confirmed that Noomi Rapace will not be returning for the first of his *Prometheus* sequels, although Michael Fassbender will be back. *Alien: Covenant* is set to start shooting in the next few months.



The Hulk won't be getting a full standalone film any time soon but Mark Ruffalo's appearance in *Thor: Ragnarok* and two further Avengers films will cover a lot of ground for the character.

It looks like James Cameron's long-awaited *Avatar* sequel is edging closer. The film is set to finally go into production this April, in New Zealand.



DEN OF GEEK!
denofgeek.com

Photo: Getty

BROADCAST VIEWS

SAM DELANEY

Without *Fargo* my marriage is bleak

As you'll know if you have ever paused on this particular bit of The Big Issue before, this is no ordinary broadcast column. Quite aside from it being unusually excellent, it also swerves the usual convention of reviewing whatever happens to be the TV show *du-jour*. I only tend to write about stuff that I like in the hope that my sincere affection for the subject matter might serve as a recommendation to you, the humble reader.

What that means is that I need a fairly steady flow of decent stuff worth recommending. This being the golden era of telly and all that, I've usually got a decent box-set on the go to harp on about in 450 words or less every second week.

Once in a while, of course, I find myself 'between shows' or – to put it another way – staring into a nightly abyss of entertainment whereby the kids have been put to bed and there is nothing to do but idly surf the channels, fiddle with Twitter and eventually resolve to just give up and go to bed. Not only does that have an impact on my ability to deliver this column – it also has an impact on my marriage.

The shared enjoyment of a fantastic TV series is a deeply bonding experience. There is a meditative quality to the nightly routine of cuddling up on the sofa and nailing two eps of your favourite drama on Netflix. It allows you, as a couple, to avoid the messy and awkward business of evening conversation and engage in a sort of wordless, sexless intimacy.

Mrs Delaney and I recently binged on season one and two of the quite exceptional *Fargo*. We must have consumed the whole lot in about three weeks. We held hands and exchanged loving glances as the ghastly spectacle of violence and bloodshed in icy Minnesota unfurled on our plasma TV. We felt a silent contentment that no words could ever adequately express.

But now *Fargo* has finished and all we are left with is a procession of lesser shows that we have tried and failed to engage with on the same level. *The Good Wife*; *Making a Murderer*; *Spin*. All recommended with gusto by friends and relatives whom we used to respect. All lying semi-watched on our Sky planner, pale and apologetic imitations of the shows we have built our marriage around.

And now here we are, back in the twitchy, unfocused hinterland of an evening without a show to watch. A colleague has suggested *Ray Donovan*. It's a bloody stupid name for a show. Will it save our marriage? I can't say I'm entirely confident. But we can't give up now.

@DelaneyMan



OUT AND ABOUT



PAINT THE TOWN RED

This week is Valentine's Day but let us not delay ourselves with such frivolous pursuits.

If you're pining for the excitement of new year, you can do it all over again at **Chinese New Year** (February 14, various locations, London; chinatownlondon.org). There will be parades, music, dancing and (don't panic) plenty of amazing food. You can always restart your New Year diet the next day.

It has had blue plaques for years but, finally, one of the most musically important residential buildings in London opens to the public. Separated by two centuries and one wall, 25 Brook Street housed Handel from 1723 to 1759 while, between 1968 until his death in 1969, number 23 was home to Jimi Hendrix. Now **Handel and Hendrix in London** (from February 10, Mayfair, London; handelhendrix.org) has been turned into a permanent exhibition. You can nose around their homes, one hour at a time (with Hendrix's bedroom restored to how it looked when he lived there). It will, frankly, be incredible.



From music to fashion, **Vogue: A Century of Style** (February 11–May 22, Trafalgar Square, London; npg.org.uk) marks 100 years of the magazine that has written and rewritten the sartorial rules for generations. More than 280 prints from the magazine's history will be on display, telling the story of both photography



and fashion through the 20th century.

Taking the 'printed reading material' theme in a slightly different direction is **Portsmouth BookFest** (February 14–March 5, Portsmouth; portsmouthbookfest.co.uk). Confirmed names so far include Viv Albertine (guitarist in punk band The Slits, whose memoirs were among the best music books of 2014), Alan Scouse (author of children's series Digger Mole) and Lottie Moggach (winner of the Portsmouth First Fiction Award in 2014).



Carrying on that theme, **The Wondercrump World of Roald Dahl** (February 10–July 3, Southbank, London; southbankcentre.co.uk) celebrates the work of one of the country's greatest children's authors. The interactive exhibition lets you learn about Dahl as well as his incredible fictional creations. It features unique items from the Roald Dahl Museum and Story Centre archives, so here is a rare chance to see them laid out in this way in the capital.

While books can send your mind racing to new places, you can break out of this planet at **Destination Space: Family Show** (February 15-19, Birmingham; birmingham-museums.org.uk). The show marks Tim Peake's space mission – he was launched to the International Space Station last year – with demonstrations and experiments, where you can learn how astronauts get into space and what life is like there.

Eamonn Forde

MUSIC

CLASSICAL / DAVID FAY

Bow down to Papa Haydn

The origins of the string quartet are always associated with **Franz Joseph Haydn** – or, to use his endearing title, Papa Haydn. Even though it has a touch of the Smurf about it, this is an appropriate nickname, especially where the quartet is concerned. Although Haydn was not the first person to compose music for two violins, a viola and a cello, he can be considered the father of the quartet because his compositions for the string combination refined its palette and defined it as a genre. Mozart – Haydn's precocious and more famous contemporary – recognised as much when he dedicated a set of six quartets to the older composer, whom he refers to in his dedication as their 'Father, Guide and Friend'.

Mozart's six-part homage will be performed in Perth this weekend, stretching over three concerts by **Quatuor Mosaïques** at the Concert Hall. This Austrian group has made a name for itself playing music from the classical era (think Haydn, Mozart and early Beethoven) on period instruments: instruments, that is, with strings made of gut rather than metal. Nowadays, period instruments are commonplace in performances of early and baroque music but hearing classical string quartets in this way is something of a rarity, and Quatuor Mosaïques have carved themselves a niche through critically acclaimed period performances.



Franz Joseph Haydn

Besides two Mozart quartets per concert, you'll be able to hear music by Haydn himself – with pianist Susan Tomes joining half the quartet on February 12 to perform Papa's *Piano Trio in E minor* – as well as the *String Quartet in G minor* sandwiched in on February 13. There's more Haydn from Tomes that day, too, with a solo recital at noon, before the series concludes on February 14 at 3pm with an all-Mozart concert, which includes his own arrangement of the *Piano Concerto in F major K413* for piano and string quartet.



Gutsy performers: Quatuor Mosaïques play period instruments

If Perth residents are the envy of chamber music-lovers across the UK this week, fans of solo piano music will be jealous of those in the West Midlands. Portuguese pianist Maria João Pires performs two recitals in Birmingham Town Hall, focusing on works by Schubert and Beethoven: composers who began writing in the classical tradition of Haydn and Mozart but whose music ushered in a new musical movement: romanticism. On February 11, Pires plays Schubert's extraordinarily beautiful *Piano Sonata no.21 in B-flat major*, in a concert that also includes music by Mozart and Debussy. The following day she will be joined by young pianist Miloš Popović for two Schubert duets, which bookend performances of two canonical sonatas by Beethoven: *No.32 in C minor, Op.111*, and *No.21 in C major*, known as the Waldstein.

Short of hiring a helicopter, I don't think it's possible to make all six of these concerts. But I'd settle for any one of them.

LAST NOTE...

Last weekend, London's Southbank Centre hosted **Changing Minds** – a series of events exploring the relationship between mental health and the arts. As well as debates, it featured concert programmes, including music by Robert Schumann and György Kurtág.

@themerelistener



EASTERN PROMISE

SLOVAKIAN SOUNDS THAT FUSE THE ANCIENT WITH THE MODERN ARE BEING BROUGHT TO THE FORE BY CZECH MUSIC DIRECT

At this remove, talking with Czechs and Slovaks you will inevitably hear comments that it was tragic when Czechoslovakia broke apart to become the Czech Republic and Slovakia on January 1, 1993, following the Velvet Revolution of November/December 1989, which saw off decades of Communist government.

Economics and politics aside, the Czechs did well with this arrangement. They got most of the culture, leaving the Slovaks to virtually start again. Here is the reason that makes Slovakian music, in all its forms, so interesting. For Laurence Lewis, of Czech Music Direct, Slovakian music has taken him on "a roller coaster musical learning curve".



In the decade that Laurence, and in the formative years his late wife Helen, have run Czech Music Direct, they have sold music from eastern Europe over the internet through specialist dealers. They have created a catalogue of labels offering musical history – from the earliest of music to cutting-edge contemporary sounds.

"There were the old state labels," says Laurence, "now small indie labels are flourishing in Slovakia. The most important of these is Hevhetia, which is based in Košice, the second city of Slovakia. During 2013 Košice was a European Capital of Culture and will soon be a European City of Sport."

Hevhetia now hosts more than 100 titles, including Bach and Beethoven by Miki Skuta, Slovakia's leading classical pianist, as well as encouraging many genres of new music and musicians.

A recent Hevhetia release features singer Hanka Gregušová (left), who loves Afro-American music. She also found jazz in America, where she worked as a singing waitress. These elements fuse through her album *Essence*, in which antique Slovakian folk music themes are reimagined for the 21st century with jazz and rock beats. It's quite a production, with a backing line-up of leading Slovakian jazz musicians and, on some tracks, a cimbalom band. Not exactly jazz or traditional folk, it's these surprising elements that make *Essence* such a good listen.

There is also that surprise element in AMC Trio (pictured above), featuring pianist Peter Adamkovič, bassist Martin Marinčák and drummer Stanislav Cvanciger. They appear to be a classic jazz trio but that's not what they play. Long ago they decided not to be an eastern European clone of a typical jazz trio playing the Great American Songbook. They play only their own compositions, which they write as a collective.

Over their several Hevhetia albums, AMC Trio follow a musical path that has brought them to a kind of jazz storytelling. Each number becomes a self-contained story, rather than a theme stated with various solos around it. AMC's Hevhetia album *Waiting for a Wolf* invites listeners to spend a night under the stars waiting for a wolf to appear. It also has the heartbreaking number She's Leaving for Heaven, dedicated to all those who have lost someone who is close to them.



This and other tracks from *Waiting for a Wolf* featured in AMC's gig during the London Olympics, where they were part of the official Slovakian cultural programme. They have also played gigs at the Polish Jazz Café in Hammersmith and Band on the Wall in Manchester.

We still await the Pressburger Klezmer Band to visit the UK. They are the longest-running klezmer band in Slovakia, taking their name from the original name of Slovakia's capital, which is now called Bratislava. Jewish culture was obliterated during the German occupation of Czechoslovakia, and wasn't encouraged by the communists. It is only in recent years that Jewish culture is gradually reviving in both the Czech Republic and Slovakia.

Music plays an important role here, partly through the Pressburger Klezmer Band, as they bring back ancient melodies that the original klezmer musicians carried from village to village.

Today, you're more likely to find the Pressburger Klezmer Band performing in concert halls than on village greens. It may still be fronted by that familiar klezmer clarinet sound but now there are many additional instruments, to which they have added jazz, rock and reggae beats.

Mit Libe, the Pressburger Klezmer Band's Hevhetia album (inset), features classics such as Donna Donna, Oy, Abram and the moving Nign far Simon, an original klezmer song dedicated to the memory of Simon Wiesenthal (1908-2005). Like the others mentioned, its music is, as Laurence Lewis says "there to be listened to and discovered".

The CDs mentioned can be found at Czech Music Direct, visit czecheverything.co.uk. They can also be downloaded from your favourite online music store.

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THE BIG ISSUE FOUNDATION
Chief executive
Stephen Robertson 020 7526 3458

Editorial
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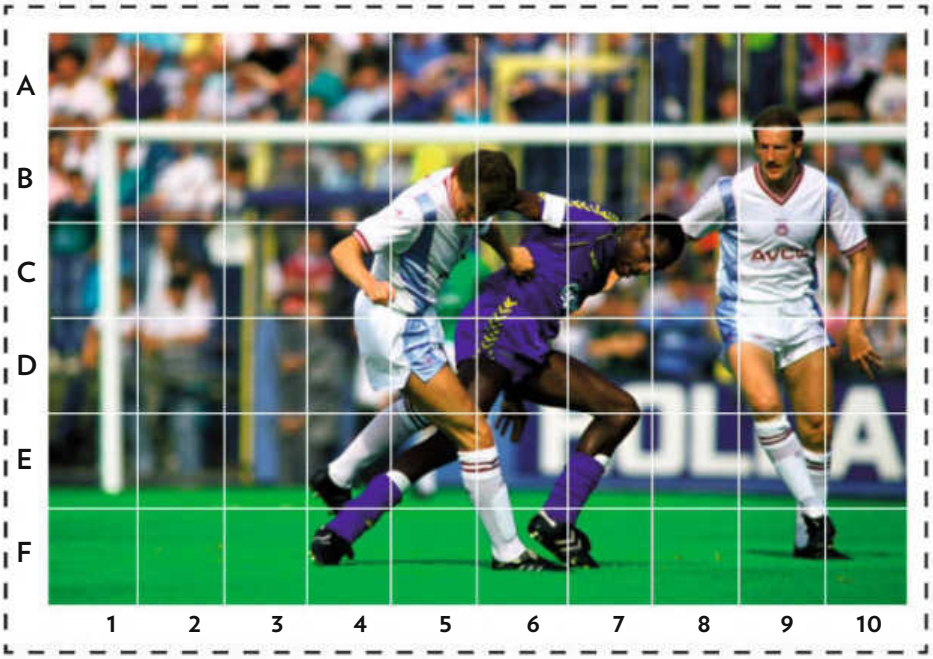
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SPOT THE BALL



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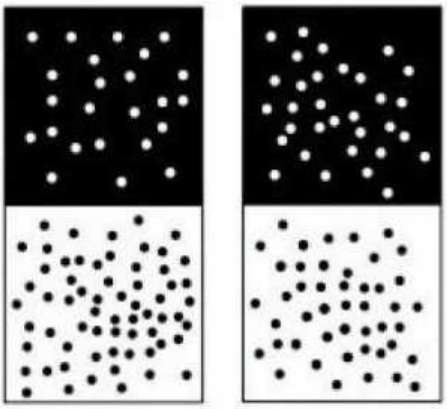
To win *Martin Scorsese: A Retrospective*, by Tom Shone, mark where you think the ball is, cut out and send to: Spot the Ball (1191), Second Floor, 43 Bath St, Glasgow, G2 1HW by February 16. Include name, address and phone number. To enter by email, send your grid position (eg A1) to competitions@bigissue.com. Issue 1189 winner is Kirsty Caffrey, Nottingham.



Last week's Spot the Ball revealed: Ipswich Vs Manchester Utd, 1973

Brain Teaser

Can you do the maths?
This week: A maths test with no maths!
Answer the following question without counting the dots:
Is the ratio of white to black dots higher in the left-hand or right-hand picture?
The answer is upside down at the bottom of the page.



A recent study found that performance on this type of puzzle predicted participants' ability on four different type of maths tests, including an algebra exam taken by students enrolling at a leading American university. Why? The evidence from a number of psychology and neuroscience studies suggests the existence of a specialised ratio-processing system in the brain. It is this system that supports the use of fractions – an indispensable concept in all but the most basic maths.

Answer: right-hand picture (ratio of four white to seven black, versus three to eight in the left-hand picture)

Discover new truths in our weekly test, based on Dr Ben Ambridge's book, *PSY-Q*, a series of interactive tests of your personality, intelligence, moral values, thinking style, impulsivity, skill at drawing, capacity for logical reasoning, musical taste, multi-tasking ability, susceptibility to illusions (both visual and mental) and preferences in a romantic partner. Courtesy of Profile Books





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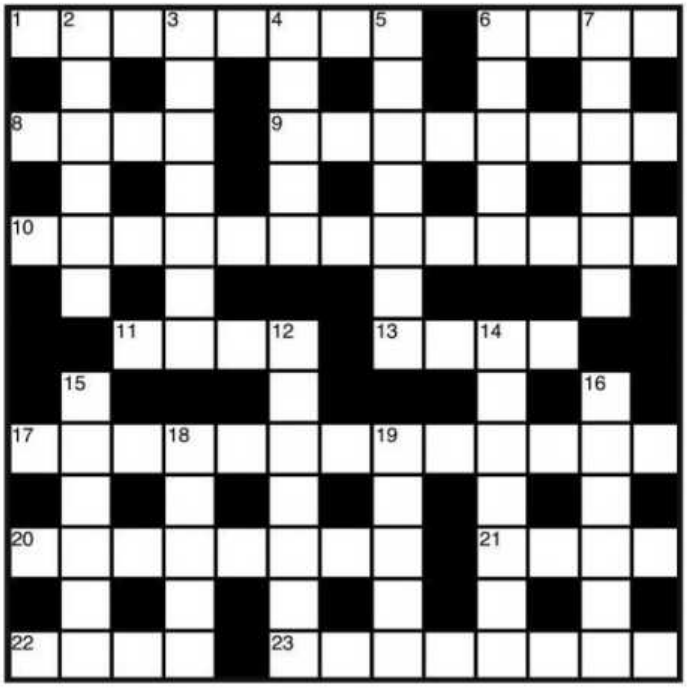
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	1		8		9			

ISSUE 1190 SOLUTION



There is just one simple rule in sudoku: each row, column and 3 x 3 box must contain the numbers one to nine. This is a logic puzzle and you should not need to guess. The solution will be revealed next week.

PRIZE CROSSWORD



To win a Chambers Dictionary, send completed crosswords (either cryptic or quick) to: The Big Issue Crossword (1191), second floor, 43 Bath Street, Glasgow, G2 1HW by February 16. Include your name, address and phone number. Issue 1189 winner is Jeanette Kremer from Bath.

CRYPTIC CLUES

Across

1. Do not give in project (5,3)
6. Quickly go hungry (4)
8. Hand is in foot (4)
9. Arrange first loan for secondary part of the act (8)
10. Pals who are not here to be toasted (6,7)
11. Professionally paid to eat? (4)
13. International river (4)
17. There's no telling what happens in this association (6,7)
20. High as an orderly in China (8)
21. Periods of time when one is heard to be in a state of confusion (4)
22. Hurried through the air? (4)
23. Mother getting on with being destructive (8)

Down

2. Novel hat (6)
3. Good-looker found in the middle of the road (4-3)
4. Start rewriting notes (5)
5. A batter mixture used in upholstery (7)
6. The power of a waterfall (5)
7. Strongly built redhead in the working room (6)
12. Abandoned, having left the road? (7)
14. Poke part of leg first at noisy party (7)
15. Melvyn included your old chemical (6)
16. What to do if you don't want to be found out (4,2)
18. Begin again with some more news items (5)
19. After work I'm round the bend with a drug (5)

QUICK CLUES

Across

1. Bodily build (8)
6. Create (4)
8. Affectedly artistic (inf.) (4)
9. Attached (8)
10. Educator (13)
11. Amphibian (4)
13. ---- -detached (4)
17. Exact likeness (8,5)
20. A few (3,2,3)
21. Rich soil (4)
22. Fluster (inf.) (4)
23. Remaining (8)

Down

2. Roman poet (6)
3. Jane -------, third wife of Henry VIII (7)
4. Flinch (5)
5. Put into words (7)
6. Crazy (5)
7. Zoo attendant (6)
12. Tinsel (7)
14. Spoke indistinctly (7)
15. Of the backbone (6)
16. Large lizard (6)
18. Body of soldiers (5)
19. Twelve dozen (5)

Issue 1190 solution

CRYPTIC: Across – 1 Swathe; 4 Byword; 9 Scherzo; 10 Kitty; 11 Masterful; 12 Men; 13 Constituent; 18 Leo; 19 Princedom; 21 Round; 22 Novello; 23 Tidily; 24 Arrest. Down – 1 Sesame; 2 Athos; 3 Harness; 5 Yokel; 6 Ottoman; 7 Drying; 8 Coefficient; 14 Orotund; 15 Uncover; 16 Claret; 17 Impost; 19 Pedal; 20 Delve.

QUICK: Across – 1 Malady; 4 Scrawl; 9 Handful; 10 Merit; 11 Wonderful; 12 Cue; 13 Scotch broth; 18 Box; 19 Punctilio; 21 Ebony; 22 Ennoble; 23 Tablet; 24 Depart. Down – 1 Mohawk; 2 Linen; 3 Deflect; 5 Camel; 6 Apricot; 7 Litter; 8 Cliffhanger; 14 Coxcomb; 15 Retinue; 16 Object; 17 Covert; 19 Payee; 20 Libra.

WIN!

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To be in with a chance of winning, just answer this question: **Which author created Peter Pan?**



Send answers with PAN as the subject to competitions@bigissue.com or post to The Big Issue, 43 Bath Street, Glasgow, G2 1HW. Include your name and address. Closing date is February 16. Include OPT OUT if you don't want to receive updates from The Big Issue. We will not pass your details to any third party. For full T&Cs see bigissue.com

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MY PITCH



Paul Snape, 45

"I got my dog Lucky when she was young. She'd been mistreated so I took care of her"

FACTS ABOUT ME...

MY FAVOURITE TEAM
Wigan Athletic. We're down in League One now, having won the FA Cup only a few years ago. But I'll keep getting behind the team.

IF I WON THE LOTTERY
I'd go to Australia. Apart from the weather, my brother worked over there and I always thought it seemed a great place.



Before I started selling The Big Issue I was homeless and had nowhere to go. It was a very difficult time. It seemed like a good idea to sell the magazine and get myself going again. It's done me a lot of good – given me a routine, some stability and purpose. I have a nice little flat now, and The Big Issue is helping me keep my head above water.

I'm from Wigan originally but my mum and dad both died when I was young, so I started roaming around when I was 17 or 18. I don't really go back there much but if I do I might go to see Wigan Athletic play – I'm still a big fan.

I came to Nottingham with a friend of mine. I sell the magazine out in Newark, north of Nottingham, which is a very nice place.

It's really good to chat with my customers. I even got invited to the Sainsbury's Christmas party a couple of years back. We had a nice big dinner, then all the staff got up to sing YMCA by the Village People. I got to know a couple of my customers so well that I even got invited to two local wedding receptions – both really good occasions.

People in Nottingham are pretty friendly. I once went to see Wigan Athletic play Nottingham Forest at their ground. Me and my friend were supporting Wigan but we were sitting among the home fans, so we got escorted round to sit beside the Wigan fans. There were a few jeers but all in good fun.

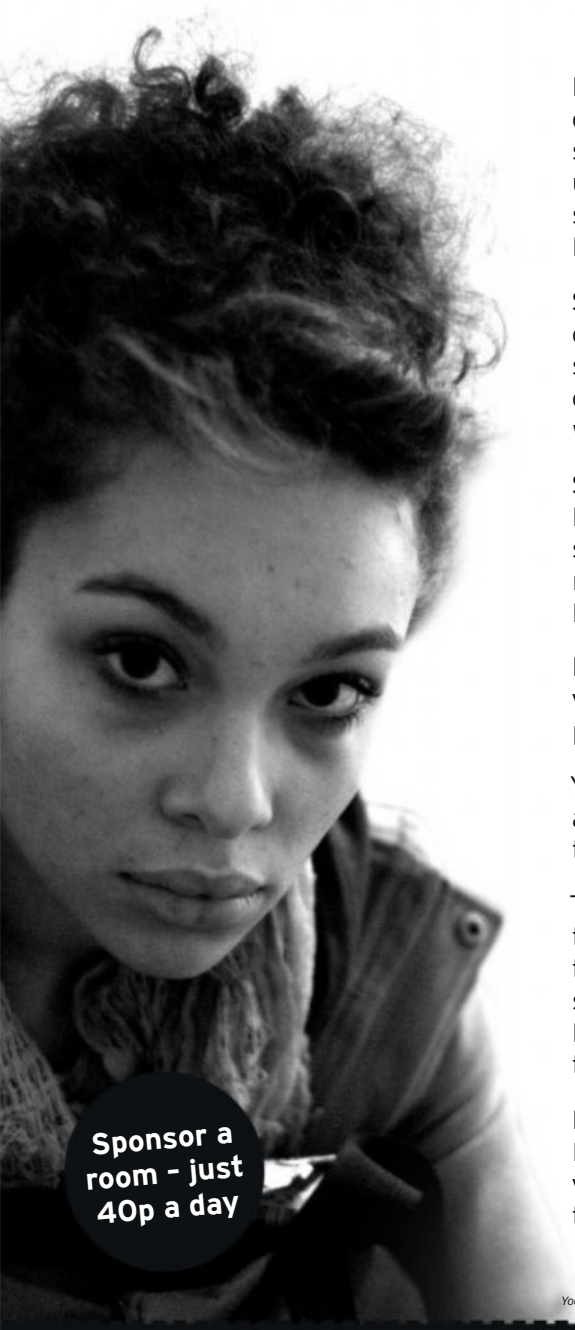
I got my dog Lucky last summer when she was still very young. She had been mistreated – she was skin and bones – so I took care of her to get her back to good health. These days I love to take her for a long walk in the nature reserve. She's a lovely dog.

At the moment I'm happy to take each day as it comes. I've found work difficult to come by over the years but I've done bits and pieces. Every summer there's a big fair called The Nottingham Beach, and I usually find work on the fairgrounds. I'll hopefully do that again this summer and see what comes of it. I'll keep my head down and keep plugging away. I have Lucky for company, and I'm enjoying a more settled life these days.

Interview: Adam Forrest
Photo: Ella Mayfield

DID YOU SEE SOPHIE?

Have a look at page 32. Did you see her? Or did you look past her and carry on with your life?



Like many of the young people who come to Centrepoint, Sophie is no stranger to being ignored. Her mother used to lock her in a cupboard and her step-father used to hit her in the face to keep her quiet.

Sophie left home as soon as she could and fled to London, where she slept rough for three years. She was constantly cold, hungry, dirty, tired and worst of all scared.

She saw many friends get attacked, and her best friend was raped, murdered and set on fire. Sophie thought it was only a matter of time until something similar happened to her.

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Many people don't give homeless people like Sophie a second glance, but today you can be the person who chooses not to ignore them.

Thanks to someone like you, Sophie is now safe at Centrepoint.

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Bank Sort Code: ☐☐-☐☐-☐☐ Account Number: ☐☐☐☐☐☐☐☐

Instructions to your Bank or Building Society: Please pay Centrepoint Direct Debits from the account detailed in this Instruction, subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Centrepoint and, if so, details will be passed electronically to my Bank/Building Society.

Signature(s) Date

Banks and Building Societies may not accept Direct Debit Instructions for some types of account

To protect the privacy of those we help, a model has been used for the photograph and the name has been changed. The story however is true and as told by a young person.

RAP1516B-16B

Full Name

Address

Postcode

Telephone

Email

In accordance with the 1998 Data Protection Act, Centrepoint will use your personal data to process your donation. By providing your telephone number and email address you agree that Centrepoint may contact you on occasion about your donations by telephone, SMS/or email. If you do not want to receive this information please write to Supporter Care, Central House, 25 Camperdown Street, London E1 8DZ. We will never sell or share your details with other organisations.

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Date / /

Please return this form to: Centrepoint Room Sponsorship Freepost ANG 2640, Colchester, CO2 8BR. Thank you

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